

September, 1959

Music Clubs

MAGAZINE

VOL. XXXIX NO. 1

On Ensemble Improvisation—

*An Artist-Conductor Describes
a New Way of Making Music*

Plagiarism—The Blackmailer's
Delight

*A Racket That Threatens Many of
Our Best Composers*

A Salute to Composer
William Bergsma



NATIONAL FEDERATION OF MUSIC CLUBS

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MUSIC CLUBS MAGAZINE

NATIONAL FEDERATION OF MUSIC CLUBS

MRS. C. ARTHUR BULLOCK, President

VOLUME XXXIX NUMBER 1

OUR COVER PICTURE

THREE young musicians relax under the trees amid the cool breezes of Transylvania Music Camp. A fourth, much younger, looks on. The picture evokes the atmosphere which our Federation scholarship winners have enjoyed for so many years at the famed North Carolina camp.

EDITORIAL OFFICE
445 W. 23rd Street
New York 11, New York

EDITOR
Edith Behrens

MANAGING EDITOR
Helen Havener

PUBLICATION EDITOR
Patricia Anderson

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"Welcome to the National Music Camp" is what Dr. and Mrs. Joseph E. Maddy (right) are presumably saying, as they greet Dr. Howard Hanson (extreme left) and Mrs. C. Arthur Bullock, president of the National Federation of Music Clubs, upon their arrival at Interlochen for the five-day session of the National Board of Directors, State and District Presidents Council. Although National officers individually have frequently visited the National Music Camp, this was the first National Federation meeting ever to be held in the lovely Michigan resort.

THE THRESHOLD OF A NEW ADMINISTRATION

This administration was launched upon a summit of renowned music-achievements—accumulated, enriched through the Federation's sixty-one years of history. The value and potentialities of the National Federation of Music Clubs have brought to its inheritance a noteworthy impact and major role in the musical life of our nation.

At the threshold of her regime your new President deepens appreciation and expresses gratitude for the Federation's noble purpose, and for its leaders and membership who have valiantly, selflessly, through distinguished service, carried out its purpose and translated it into significant achievements.

In recognition of the present day music needs and opportunities, the last administration commendably closed its activities with adoption of mandates for meeting them. However, these are based on the Federation's same distinguished purpose; and the membership is asked to keep it translated into active service.

Hence, this administration is commissioned with reorganization. It will inaugurate and put into effect a complete new set of Bylaws, a revised scale and method of financing, some new avenues of music service and changed patterns for others.

In assuming this task the new administration challenges the members and friends of the Federation to include also these special objectives, which were adopted for this 1959-61 biennium:

Greater promotion of American music—augment the "Parade of American Music."

Engage and urge the employment of our Federation and other American artists and musicians.

Give greater encouragement to teachers and pupils of strings and step up the Crusade for Strings.

Exert more influence in behalf of an enriched music education program, and urge more adequate recompense for music educators.

Continue and implement our Music in Hospitals program.

Broaden the value of music's role in international understanding, and strengthen cultural bonds between countries as a means of increasing international goodwill—an aspiration of all dedicated Americans.

Influence greater appreciation of the spiritual power of music, and particularly good sacred music; and urge use of our Hymns of the Month.

Champion good music on radio and television.

Since our Federation is a vital instrument in the musical and cultural development of our United States, engage in a supreme and concerted effort in behalf of Membership Extension and Federation Indoctrination.

Augment public relations to pave the way for greater public service and goodwill through music, and to bring greater recognition and appreciation of Federation services.

Campaign for the inclusion of the second American musician, Edward MacDowell, in New York University's Hall of Fame.

On the threshold of this new administration, we proclaim our faith in the value and potentialities of the Federation of Music Clubs program; and its worthiness to play a major role in the musical life of our nation.

President



Lukas Foss, third from left, seated, and the members of his chamber music ensemble.

On Ensemble Improvisation—A New Way of Making Music Together

You've heard of spontaneous jam sessions? Here is something new in serious music improvisation.

By LUKAS FOSS

In the spring of 1957 Lukas Foss directed his attention to an area thus far ignored by the serious musician: the area of ensemble improvisation. The discoveries initiated by his improvisation chamber ensemble point the way toward a new form of music-making.

The members of the improvisation chamber ensemble play without music. The musicians make up harmony, melody, counterpoint, on the spur of the moment, within a system of controlled chance. The resulting music differs with each playing. There are no prepared tunes or patterns.

Initiated at U.C.L.A., this new mode of making music has met with profound interest at Tanglewood, Aspen, Brandeis University and Los Angeles. It aroused wide interest when it was played before our Biennial visitors in San Diego in April, 1959. To quote Alfred Frankenstein in San Francisco, it has "not only restored a creative role to the non-jazz performer, it has also brought the audience to life in an unexpectedly creative way."

Mr. Foss here discusses the controversial idea involved, and the system which makes this spontaneous ensemble expression possible.

Our project grew out of a need—the need for greater abundance in the musical life of the musician. His musical activities have become one-sided. This one-sidedness began with the division of the field of music into composition and performance.

This, in itself, was a good thing; we owe to it our great musical achievements. Today, however, there is no mere division; composers and performers do not speak the same language. They are separated by a wide gulf. The result is a musical culture which, for all its activity and distinction, shows signs of sterility.

This barrier between contemporary composition and contemporary performance must be broken down. The composer and the performer must each enter the world of the other. We believe that our new ensemble improvisation demands this exchange and is one way of breaking down this barrier.

In our ensemble improvisation, composition and performance merge into one process. This does not mean that the composer or the performer must cope with tasks which obviously require the special skill of the other. The performer is *not* called upon to compose great music, to produce lasting monuments. He is asked to find good notes of his own on his instrument. The composer is not called upon to give skillful renditions of masterpieces but to put small spontaneous musical ideas into immediate performance. The notes will be as skilled and as serious as the musicians who play them. They will be informal, unpredictable, good and bad. The individual contributions may be slight, but they all can add up to something that is at times musically remarkable. The sum total is more significant than the individual components. Time and again we have

experienced this truth in the course of our experiments. (This is why ensemble improvisation interests me and solo improvisation does not.)

What about the composer who cannot play an instrument? The answer is: There should be no such thing. Our schools should see to this. Neither should there be such a thing as a skilled performer who cannot find new ideas for his instrument, who cannot listen and, accordingly, add the notes of his choice. (The notes of his choice. How strange that must sound to an instrumentalist who has never been anything but a slave to the printed note. The notes of his choice!)

Isn't it unnatural to go through a life of music without this experience? Will we not play Mozart and Beethoven the better for it? Will we not gain a far greater insight into music, into the way notes work in an interweaving of voices?

What makes notes work in simultaneity? That was the initial question I asked myself one year and a half ago. If everyone improvises at the same time, the result is bound to be a chaotic simultaneity. How do we stay together? How can we control the demon of chance while at the same time offering free rein to the imagination?

Chance, *per se*, is not interesting (except to

gamblers). A life haphazardly thrown about by the whims of chance is as dull as it is immoral. But chance transformed, disciplined by the will and governed by laws, has meaning. And so it is in the arts: the study of the laws that transform chance, that turn accidents into meaningful events—this is the creative artist's daily preoccupation.

Jazz improvisation is made possible by a given melody and some basic chords. Our technique for ensemble improvisation is not based on a core which already is music, but on a system of abstract guide posts, series, chance control devices. Each of the three to six musicians assumes alternately the role of solo, harmony, counterpoint, follow solo. The structure of a composition is notated in symbols. Pre-arrangement is supposed to make an organized result possible without dictating the nature of the result. It is essential that we, the musicians, should be surprised by the result. It is essential that each result contain new surprises.

Ensemble improvisation is completely unrepeatable. Unrepeatability and spontaneity are its virtues. In our time, our masterpiece-conscious time, I welcome a music which need not claim immortality in order to claim validity.

How to Be Efficient with Fewer Violins

Report of an Efficiency Management Engineer after a visit to a symphony concert:

For considerable periods of time the four oboe players had nothing to do. The number should be reduced and the work spread more evenly over the whole of the concert, thus eliminating peaks of activity.

All 12 violins were playing identical notes; this seems unnecessary duplication. The staff of this section should be drastically cut. If a larger volume of sound is required, it would be obtained by means of electronic apparatus.

Much effort was absorbed in the playing of thirty-second notes; this seems to be an unnecessary refinement. It is recommended that all notes be rounded up to the nearest sixteenth. If this were done it would be possible to use trainees and lower grade operatives more extensively.

It is remarkable that methods of engineering principles have been adhered to as well as they have. For example, it was noted that the pianist was not only carrying out most of his work by two-handed operations, but was also using both feet for pedal operations. Nevertheless, there were excessive reaches for some notes on the piano, and it is probable that redesign of the keyboard to bring all notes within the normal working area would be of advantage to this operator.

In many cases the operators were using one hand for holding the instruments whereas the use of a

fixture would have rendered the idle hand available for other work.

It was noted that excessive effort was being used occasionally by the players of wind instruments, whereas one air compressor could supply adequate air for all instruments under more accurately controlled conditions.

Obsolescence of equipment is another matter into which further investigation could be made, as it was reputed in the program that the leading violinist's instrument was already several hundred years old. If normal depreciation schedules had been applied, the value of this instrument should have been reduced to zero.

There seems to be too much repetition of some musical passages. Scores should be drastically pruned. No useful purpose is served by repeating on the horns a passage which has already been handled by the strings. It is estimated that if all redundant passages were eliminated the whole concert time of two hours could be reduced to 20 minutes, and there would be no need for an intermission.

The conductor agrees generally with these recommendations, but expresses the opinion that there might be some falling off in box-office receipts. In that unlikely event, it should be possible to close sections of the auditorium entirely, with consequent saving of overhead expenses, lighting, etc. If the worst came to worst, the whole thing could be abandoned, and the public could go to the movies instead.

Courtesy Harper's Magazine

Plagiarism — The Blackmailer's Delight

Do You Know the Dangers of Distributing a Song?

By SIGMUND SPAETH



The author, Dr. Spaeth

BE careful not to write a popular song hit unless you are willing to be sued for plagiarism. Practically every successful songwriter is constantly harassed by actual or threatened litigation, usually emanating from deluded amateurs or outright blackmailers, aided and abetted by unscrupulous lawyers, who generally work on a contingent basis (collecting a fee only if they win the case).

These attacks upon reputable American composers have become a definite racket. They even make a living for some expert extortionists, and the record still shows a very small percentage of victories for the plaintiffs. The trouble is that the victim of such a suit is bound to lose, regardless of how a case turns out. He has his choice between settling the matter out of court, often for a substantial sum which usually represents a brazen holdup, or spending far more money in defending himself, with only the slim satisfaction of having the court costs charged against his attacker. Either way, the com-

poser is thousands of dollars out of pocket through no fault of his own.

The most recent cases in which this writer has appeared as a witness all represented varying degrees of absurdity and emphasized the fact that judges, lawyers and juries are consistently ignorant of music and therefore resort mostly to guesswork. An incredible amount of nonsense is paraded in a courtroom when a decision has to be made on the possible copying of a piece of music without the copyright owner's permission. Actually, startling similarities appear constantly in music, particularly in popular tunes; and these are likely to be entirely accidental, since the basic patterns of melody are bound to repeat themselves automatically, like the clichés and platitudes of speech. (Harold Spivacke reports that an amateur songwriter once succeeded in copyrighting the chromatic scale in Washington, thereby making every future use of this common pattern an infringement on his "creation"!)

Perhaps the most disgraceful and ridiculous of all the musical plagiarism suits was the one brought not long ago against Hollywood's well established and highly respected writer of film scores, Dimitri Tiomkin. He was accused of stealing his hit tune *The High and the Mighty* from an unpublished and practically unknown song called *Enchanted Cello*. The plaintiff's claim rested entirely upon the fact that the equally reputable Ned Washington had written the words for both melodies. There was no significant similarity, and no indication that Tiomkin could possibly have heard the earlier tune.

Yet this absurd case was permitted to tie up a New York Federal court for nearly three weeks and it took a jury five hours to reach a decision which should have been obvious from the outset, naturally in the defendant's favor. The judge admitted that he knew nothing about music and pleaded with the opposing lawyers to arrive at a financial settlement, thereby encouraging blackmail. A so-called "expert" solemnly produced "evidence" which stamped him as either a perjurer or an ignoramus. Winning this case cost Mr. Tiomkin about \$100,000. His opponents would have settled for \$50,000 "with credit."

Georges Auric, the distinguished French composer, was sued in Washington by an amateur who

(Continued on page 11)



Composer William Bergsma

To meet composer William Bergsma is a relaxing and pleasant experience. Here is a man clearly enjoying his work and his way of life. He is tall and lanky, cowlicked, and a witty and engaging individual. He is basically a simple guy and his music, too, is simple. Commenting on the fact that he follows none of the modernist schools, he says, "I don't want to be considered part of a big trend." He wants to be judged as a man who is writing music on his own. His intense creative gift does not conform to any major trends.

First a violinist, and then a violist, Bergsma confesses that he didn't like to practice. "so I became a composer." He has practiced *that*. At 38, he has to his credit a full-sized symphony, three string quartets, half a dozen short orchestral and choral works; two ballets, the *Paul Bunyan Suite*, and *Gold and the Senor Commandante*; many songs which reveal his lyric gifts, a large piano work, *Tangents*, and a full length opera, *The Wife of Martin Guerre*.

Born in Oakland, California, Bergsma won all kinds of musical prizes and enjoyed a fine musical education—at Stanford and at the Eastman School of Music. (He loved California, and his new opera, about old San Francisco, will be performed in that city next April.) Among his awards, his Second Quartet, composed in 1944, won him a blessing from the New York Critics group, a National Arts and Letters Grant, a Guggenheim Fellowship and a job (which he still has) teaching composition at the Juilliard School in New York. He likes to teach but deplores the number of untalented people who

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William Bergsma

announce themselves as composers. In the course of judging frequent composers' contests, he often reads as many as 1500 scores a month.

His most ambitious undertaking is his opera *The Wife of Martin Guerre*, which received its premiere in 1955 at the Juilliard School. The plot is a gripping one, based on French court records of the year 1560, of a man who apparently returns home after a long absence, lives happily for a time with his wife and then is denounced by her as an impostor. There is plenty of dramatic stuff here, and lyric music which grows in intensity, in a subtle and moving fashion.

In a comparatively short time, Bergsma has developed into one of the more original and consistently creative forces of our time. He has succeeded in writing music with a definite personal stamp, "quite reasonably diatonic," he says, and of a consistently high level of quality.

Bergsma lives in Nyack, New York, across the river from the big city, but near enough to be accessible to concerts and the Juilliard School. His wife Nicky, a six-year-old son Larry and a four-year-old daughter, Anne, and many country and city friends make his life very full. This year he looks forward to his new opera in April in San Francisco, to an orchestral work *Spectrum*, commissioned by the Portland Youth Orchestra, and a performance in San Diego of his ballet suite *Gold and the Senor Commandante*.

Bergsma works may be had in the following recordings: *A Carol on Twelfth Night*—Louisville Orchestra—Lou. 545-10; *Second Quartet*—Walden String Quartet—ARS 18; *Third Quartet*—Juilliard String Quartet—Columbia (in prep); *Scenes from The Wife of Martin Guerre*—Composers Recordings—CRI 105 X; *Music on a Quiet Theme*—Tokyo Philharmonic with William Strickland—CRI (in prep); *Gold and the Senor Commandante*—Eastman Rochester Orchestra conducted by Howard Hanson—Mercury; *March with Trumpets*—Goldman Band—Decca; *Concerto for Wind Quintet*—N. Y. Wind Quintet—Library of Congress commission.

In The Federation Spotlight

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BOSS OF ASCAP



Stanley Adams

ONE of our Federation's best friends and a most active collaborator in our American Music Program is Stanley Adams, the president of ASCAP, which is shorthand for the American Society of Composers, Authors and Publishers. From Charlie Abbott, who wrote *Five Salted Peanuts*, to Efrem Zimbalist (Violin Concerto in C sharp minor), there are 4,959 members of ASCAP. Stanley Adams has the considerable job of standing guard over the renditions of hundreds of thousands of their compositions. Running ASCAP involves guiding the activities of the employees in the New York and 20 regional offices of the organization; directing the systematic collection of fees for members' music that is played for profit; and distributing quarterly payments for these performances to the members. The members are all artists, in all fields of music, and of all temperaments. It is probable, therefore, that Adams' is no ivory tower kind of job.

But he likes it. His training is just right for such work, for he has a degree from New York University Law School, and brings the lawyer's factual and

precise mind to his office. And he is equipped with an understanding of songwriters and the song writing business, for he is himself a highly successful song writer.

His first song, *Rollin' Down the River*, in fact, was written in collaboration with Fats Waller when he was a student at law school. Among his hundreds of published songs have been words to such hits as *There Are Such Things*, *Little Old Lady*, *What A Difference a Day Made*, *My Shawl* and *Spellbound*. In Hollywood he has written lyrics for *Duel in the Sun*, *The Great Lie*, *Viva Villa* and many other films. Among his musical collaborators have been Sigmund Romberg, Victor Herbert, Hoagy Carmichael, Oscar Levant and Ray Henderson.

His job keeps him mighty busy; he travels frequently in this country and in Europe, conferring with officers of 25 sister societies in Rome, London, Paris and Copenhagen. But when he has a free moment, ASCAP's president sits down with pencil and back of envelope to jot down ideas for songs. Because he's also an active ASCAP member.

LIFE MEMBER FROM TELEVISION



Harry Salter

HARRY Salter is producer and general behind-the-scenes agi-

tator of the well-known CBS Television Show "Name That Tune," also of the new "Music Bingo." He invented the fantastically popular "Stop the Music" some years back. He is also a new Life Member of our Federation and via President Bullock, a benefactor to one of our young piano prodigies.

Mr. Salter, a bluff and breezy type and a television mogul, modestly disclaims any serious music talents. He conducted his own orchestra on "Hobby Lobby" but—"I play the violin, only nobody seems to make any special effort to listen," he wrote to Mrs. Frank W. Coolidge. "If you ever heard me you'd know why." Nevertheless, Mr. Salter cared enough for good music to invite our Mesdames Dougan and Bullock to be guests on "Name That Tune" in early spring. When they told him of the Federation's work for young musicians he donated \$1,000 a year toward scholarship work, also gave the Federation a nationwide boost over some 210 television stations.

The friendship grew in musical and human terms. When Mrs. Bullock was once more invited to be an audience guest of honor on "Name That Tune" in early June, she shared with Harry Salter her concern about young Donald Read, a scholarship student at the Juilliard School.

Things were looking gloomy for Donald. A thirteen-year-old pianist of talent and a driving determination to practice and study, he has been giving concerts since he was six. This year, he received a scholarship at the Juilliard School in New York via a trust fund set up by the Scott Foundation in San Diego, his native town. He gloried in lessons by Leland Thompson and Rosina Lhevinne. But the last of the scholarship fund was used up in

May, and his widowed mother was unable, through her job, to do more than just house and feed them both. In despair, she wrote to Mrs. Bullock, and that lady acted promptly. She told Harry Salter about Donald. How, having no piano to play on, he practiced in Steinway's basement four hours each night, including Thanksgiving, week ends, Christmas and New Year's. Of a recent concert he had given in Long Island, where the help in the hotel missed hearing him so he gave a complete concert the next day for the cooks, chambermaids, bell-hops and janitors and their families; of his wish to continue his studying privately with his splendid Juilliard teachers.

And Harry Salter took action at once—Donald Read continued his lessons during June, July, August and September, courtesy of Mr. Salter and the Federation. Although a self-avowed musical "short hair," he has taken a deep interest in Donald's future. It is probable that this is only the first chapter in a happy continued story. And another example of Harry Salter's unpublicized job of helping musicians toward that one big break.

GRANDE DAME OF WINSTON-SALEM



Mrs. Nell Starr

MRS. Nell Starr, a Federation Life Member, was recently acclaimed as the *grande dame* of Winston Salem (N. C.) music.

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The occasion celebrated her golden anniversary of association with Salem College. A beloved influence in the cultural life of her community, Mrs. Starr says she followed the advice of her Methodist minister father. "Before electrifying the world with my contralto voice, I consented to teach singing for one year!" That was in 1908, and the one year soon stretched to five. Then, marriage to Ernest Starr, head of the Salem English Department, set Nell Starr's musical aspirations on a new tack. She founded the Thursday Morning Music Club, and became a member of the Civic Music board.

At no time has Nell Starr been far from music. Temporarily leaving Salem College, she became director of the Old Centenary Church choir. Later she led the choir of the West End Methodist Church. Returning to teach at Salem College in 1939, Mrs. Starr resumed her post until last year, when she retired. She continues,

however, to give private voice lessons. She says that "The greatest reward in 50 uninterrupted years of teaching is the fact that such a large majority of my talented students are continuing to sing; some in large metropolitan areas, many in their own communities."

Where music is concerned, one is sure to find Nell Starr. She religiously attends Civic Music concerts, the Winston-Salem Symphony Orchestra, music programs at Wake Forest College, and of course, the faculty and student recitals at Salem College.

Looking back on her life in music, Mrs. Starr recalls student days at the New England Conservatory. From there her professional career started abruptly with the Southern Trio, three girl singers. She dropped her Chicago accent and became a "professional Southerner." In 1920, the Starrs took up residence in New York. Mrs. Starr's singing career there

(Continued on page 44)

Transylvania — Its Methods and Purposes

By

JAMES CHRISTIAN PFOHL

ALTHOUGH Federation members have given generously for scholarships at summer music camps, many have never visited one. What are they like? How do they accomplish sound musical training and at the same time provide the physical pleasures of a camp? What are the teachers like? How talented must a child be to attend the camp? Let me try to give a picture of life at the Transylvania Music Camp, in North Carolina's Blue Ridge Mountains.

Choosing the faculty at a Music Center is one of our most difficult jobs. Our instructors are our link with our students and are chosen both for their musical talents and for their human qualities. Before being engaged to teach at this music center a man—or woman—must meet three qualifications:—must be an expert in his or her musical field; must like young people and be a good influence on them, and must have the gift of being a real teacher as well as a good performer. Our faculty members are found in the winter time in the first desks of leading symphony orchestras and at music schools. Their talents are many.

Our faculty members realize that they cannot create musicians in the six or nine weeks that the young folks attend camp at the Brevard Music Center. They come to us with varying talents. Some are beginners, some accomplished musicians. We simply try to "sow a seed" with the hope that it will take root, sprout, and grow between September and June. Such growth is almost guaranteed because of the enthusiasm which has been generated by the time the students go home. Our Crusade for Strings goes on all year round.

The seeds are sown in several ways. First of all, all students take private lessons. In these lessons teachers can merely suggest how to improve methods and techniques. The faculty must always keep in mind that the home town teacher is the one who ultimately guides the development of the young



Musician with a purpose—to find a nice cool spot for a profitable hour's rehearsal of a difficult passage for string bass.

musician. Camp instructors only implement teachings of the home town instructors.

But it is in our group activities that many young musicians find new and refreshing experiences. Some children come to us who have never before played in an ensemble.

Group classes are held through the week. In these classes students have the opportunity to perform before others in their musical field. The other children are good critics and often offer constructive comments. These friendly criticisms are an important part of the teaching that goes on at the Brevard Music Center.

A great deal of learning is accomplished through actual participation in an orchestra. Every child gets a chance to do so. In all of the music organizations, the students perform along with their teachers. The faculty members, teaching constantly during rehearsals, take back-chair positions. The students, serving as apprentices, take over the first chairs. A young French horn player, reading a Mozart Symphony for the first time, will learn through observation of his teacher as well as by participation.

Every student has a chance to perform every week.

MUSIC CLUBS MAGAZINE

To learn to play for your fellows is one of the things that the Brevard Music Center stresses. Students learn better by performing; therefore, each one must have the chance to play frequently before his peers. There is an organization for students of each level of ability. The Hilltopper Band and Hilltopper Symphony play concerts on Sunday afternoons, prior to the major orchestra concert. These organizations are for the students of intermediate ability. The Transylvania Concert Band is made up of about 60 advanced students. The faculty and staff also play in this band. For advanced orchestra players there is the Transylvania Symphony. In this organization there is a student concertmaster. Auditions are held for first-chair positions every two weeks, and the honor goes to various young musicians. The top musical organization is the Orchestra of the Faculty and Staff. Occasionally a student is honored by being given the privilege of performing with this group.

We encourage singers, too. The Chorus and the Choral Ensemble are two vocal groups open to anyone who wants the chance to sing. The Chorus is less advanced. The Choral Ensemble is composed of advanced campers and staff. They perform music of four centuries, including church music. This summer they learned and performed the Faure *Requiem*.

Not only do young musicians learn the art of performing in a group but they are also given the chance to play solos in student recitals. These recitals are

held once a week and the audience is the camp student body. Concerto and Aria Nights give the outstanding campers a chance to solo with orchestra.

Students attend all concerts every week. This gives them a broad musical experience, for at these concerts they are exposed to all types of music. They hear the major works of the orchestral repertoire, chamber music, contemporary works, lieder, opera excerpts, concertos. And they hear them being rehearsed as well as performed, so that a wealth of great music gets into their pores and hearts.

Just meeting and associating with the guest artists often spurs an aspiring musician to work harder. Such artists as Beverly Wolff, contralto; Ruth Slenczynska and Grant Johannesen, pianists; Victor Stern, violist, and Norman Farrow, baritone, were guest artists this summer and stayed at the camp. Students learn a great deal from seeing "live" artists other than on the concert stage.

The Brevard Music Center tries to see that its musicians are well-rounded. There are 110 acres offering varied opportunities for each to develop socially and physically as well as musically. Swimming, tennis and other sports and handicrafts are supervised by two coaches and two assistants.

We are proud to have over 200 rising young musicians from 20 states at the Brevard Center this year—and from two foreign countries. Our students, faculty, and staff all eat together, play together, and study music together. And they hate to go home!

Plagiarism—The Blackmailer's Delight

(Continued from page 6)

claimed that the main theme of the *Song of the Moulin Rouge* was stolen from him, even though Auric had written his own tune earlier and had never been in this country before. The "similarity" consisted of four notes commonly heard on dining room chimes and appearing also in a number of the world's familiar bugle calls. The "expert" in this case had the effrontery to swear that the slight similarity "could not possibly be a coincidence," even after a dozen versions of the same pattern had been played on a piano in the court-room. Incredibly, this completely false charge resulted in a "hung jury," a naive admission to the world of our musical illiteracy.

In two recent cases the plaintiff was proved to have steamed open a registered envelope mailed to himself and inserted a manuscript actually copied from the defendant's published work, in a desperate attempt to establish a prior date of composition. The first was against Peggy Lee's *Manana*, and the second against Irving Berlin's *You're Just in Love*, from *Call Me Madam*. In both cases the identity of melody acted as a boomerang. It was just too pat, and could not possibly be explained as a mere coincidence, much less a deliberate and clumsy theft on the part of the well known defendants, who nevertheless had to spend plenty of money to uphold their reputations.

Cole Porter was one of the victims of a man known as "the perpetual suer of New York City," who for years collected "nuisance" payments on completely false charges of plagiarism based on a single published song. On this occasion he attacked no less than seven of Porter's biggest hits (timing his suit with the release of the motion picture *Night and Day*). He claimed that Porter had entered his apartment and ransacked his bureau drawers, scattering his manuscripts on the floor and taking what he wanted! The supposed "similarities" boiled down to the fact that they had both used the seven notes of the diatonic scale, with no relationship whatever as to position or sequence. In spite of the absurdity of this litigation, which tied up a court for nearly a month, three women on the jury argued stubbornly that the plaintiff should be given some money, because "they were sorry for him." How he would have welcomed the chance to tell the world that Cole Porter had to steal his tunes from him!

It seems about time for a strong protest against such injustices as these. Most musical plagiarism suits could be kept out of court if referred to a board of adjudicators or even a single unprejudiced referee with some musical knowledge. The National Music Council is currently investigating this possibility. To waste the tax-payers' money on such nonsense is ridiculous.



Pictured during Federation Day, Bardstown, Ky., are dignitaries who enjoyed the new music-drama, "The Stephen Foster Story;" also two leading actors (centered in costume); Barbara Lockard (Jane McDowell) and James Morris, Jr., (Stephen Foster). L. to r., balance of picture: Mrs. Rutherford B. Hoppe, Nat'l Board Member, Ky.; Mrs. James Snyder, State Pres.; Mrs. Frank A. Vought, Regional V. P.; Mrs. Clifton J. Muir, Nat'l V. P.; top r., Mrs. C. Arthur Bullock, Nat'l Pres.; lower r., Mrs. Thomas J. Stocker, Jr., Pres. Stephen Foster Club, Bardstown.

WHAT a fine thing to belong to an organization which functions usefully and creatively for twelve months of the year! You hear grumbles about rebroadcasts of old television shows during the summer, and of doldrums in the theatre world. But we of the National Federation of Music Clubs can hold our heads high at summer activities which are eventful and constant. All summer long, our official Mid-weeks or Week-ends bring members to important musical centers. And all summer long, dozens of talented young musicians were enabled through Federation scholarships to continue music studies under green trees, with stimulating companions, in music camps throughout the country.

THE TRADITIONAL OGLEBAY PARK MID-WEEK

The summer's opening event was the Federation Mid-Week at Oglebay Park, Wheeling, West Va., from June 30 to July 2. Mrs. Brooks B. Evans of Charleston was program chairman for the event, and presided at the annual luncheon. Mrs. C. Arthur Bullock, our President, was guest of honor, and spoke on "Opera and its Relationship to the NFMCC."

The Federation Enjoys Varied Activities in Summer, 1959

By EDITH BEHRENS

Dr. John Clark Kendel, Vice President of the American Music Conference, was the principal speaker. Music for the occasion was provided by the Thursday Music Club Chorus of Wheeling. One of their songs was the *Collect* which was dedicated to Mrs. Bullock when she was president of the Pennsylvania Federation. Business sessions during the Mid-Week discussed the future of the Oglebay Opera Workshop which was not held in 1959, due to Boris Goldovsky's absence in Europe. Also an invitation was extended to the Federation to hold its 1960 Board Meeting in Oglebay Park during the Mid-Week and Opera Workshop sessions. Conference-Goers greatly enjoyed the High School Choral Workshop held on the campus of Bethany College.

TWO FASCINATING NEW EVENTS— BOTH IN KENTUCKY

On July 9 Federation members gathered at the headquarters of the Stephen Foster Drama Association at Bardstown, Kentucky, where the Stephen Foster Club of Bardstown sponsored a performance of the new music drama, *The Stephen Foster Story*, by the Pulitzer Prize-winning playwright, Paul Green, with musical score by Isaac van Grove. The event, dedicated to the Kentucky Music Clubs, brought an audience of more than 300 and our National President Mrs. Bullock and National Vice President Mrs. Clifton J. Muir as honored guests. Mrs. Bullock commented of the opera, "It represents the heart and voice of America." The core of the play is the creation of the song *My Old Kentucky Home*. It is scheduled to run through Labor Day, and in future years to come. Mrs. Rutherford B. Hoppe of Louisville was chairman of arrangements. Mrs. Frank A. Vought, newly elected Southeastern Regional Vice President, also attended.

Another event on July 10th combined the first National Federation of Music Clubs Day with the Annual Kentucky Federation Day at the Stephen Collins Foster Music Camp on the campus of the Eastern Kentucky State College at Richmond.

MUSIC CLUBS MAGAZINE



Our 16th Annual Week-End at Chautauqua drew an unusually large and distinguished group. Here, l. to r., are the people largely responsible for its success: Mrs. Charles H. Pascoe, Tucson, Arizona, founder of the Week-End; Mrs. Lewis E. Young, Pennsylvania State President and Chairman of the event; President Bullock, honor guest and speaker; Mrs. Albert Voth of Akron, Ohio, substituting for State President Saltsman, and Dr. Merle Montgomery, New York State President.



At the Stephen Foster Music Camp's First National Federation Week-End. Front row, l. to r.: Southeastern Regional Vice President Vought; Mrs. Wayne Priest, Past President of Kentucky; Nat'l V. P. Muir, the National Federation Representative; National President Bullock; Mrs. William Walker, State Jr. Counselor; Miss Ellen Pugh, State Dist. Director; Miss Leila Hillsman, State Rec. Sec'y; Mrs. Frances Schultz, Kentucky's 2nd V. P. Back row: Mrs. J. N. Snyder, State Pres.; Mrs. Rutherford B. Hoppe, Kentucky Bd. Member; Miss Jane Campbell, State Scholarship Chm'n; James E. Van Peursem, Camp Director; Miss Jean Felix, State Corr. Sec'y.



A group of Federation members who attended the Coffee at the Stone Castle, one of the chief attractions at Inspiration Point Fine Arts Colony. Easily identifiable, front, are: National Pres. Bullock, third from right, and fourth from right, Miss Leta Mae Smith, Chairman of the Federation Mid-Week. Back row, first from right, is Mrs. Eugene S. Briggs, Enid, Oklahoma, wife of the President of the Board of Directors of the Colony.

National officers present were Mrs. Bullock and Mrs. Muir, whose husbands accompanied them, and Mrs. Frank A. Vought. At a luncheon presided over by Mrs. Hoppe, Mrs. Muir spoke on the Federation's scholarship program. A concert in the evening demonstrated the quality of musicianship of the Camp's Orchestra and Band.

OUR SIXTEENTH WEEK-END AT CHAUTAUQUA

July 16 to 19 brought Federation members to Chautauqua, N. Y., for the 16th annual Week-End, with Mrs. Lewis E. Young, president of the Pennsylvania Federation, as general chairman. Mrs. Charles H. Pascoe, Tucson, Arizona, was advisory chairman, and Dr. Merle Montgomery and Mrs. I. K. Saltsman, presidents of the New York and Ohio Federations, assisted in planning the events.

On Friday morning, Dr. Marion Rous previewed the symphonies to be presented during the week-end. A Federation luncheon on the same day was attended by representatives from New York, Pennsylvania, New Jersey, Ohio, Missouri, Michigan, West Virginia, Rhode Island, Delaware and Arizona as well as Canada. Luncheon speaker was Mrs. Pascoe.

The Chautauqua Woman's Club program was held Friday afternoon with Mrs. Hiram C. Houghton, president of the club, presiding. The speaker was Miss Marguerite Zouck of Baltimore, discussing "What Makes an American?"

Following this lecture, a program of English, French, Italian and German songs was given by Sylvia Friederich, mezzo-soprano, a Federation scholarship winner and also a Chautauqua Woman's Club award winner. Her accompanist was Robert Spellman, a winner of the same awards.

That evening Federation members attended the stage premiere of Vittorio Giannini's opera, *Taming of The Shrew*, featuring Gail Manners and Walter Cassel of the Metropolitan Opera Association, and conducted by Julius Rudel. Composer Giannini and his wife were in Chautauqua for several days and Mr. Giannini was persuaded to take a bow with members of the cast.

On Saturday morning Henry Janiec conducted the Student Symphony Orchestra in its opening concert. Featured soloists were two of this year's Federation scholarship winners: violist

Darrell Barnes and pianist Mary Elizabeth Brooks. Lee Dougherty, soprano, a 1958 award winner, also appeared on this program.

Dr. Rous was moderator for a panel on "Guiding Our Musical Youth" held on Saturday afternoon. Speakers were National President Bullock; Miss Anne Hull, teacher of ensemble music at Juilliard School of Music; Dr. Ozan Marsh, head of the piano department, Chautauqua School of Music; Miss Charlene Chadwick, assistant to Julius Huehn, director of the School of Music.

Mrs. Young, Scholarship Chairman, presented the 1959 winners in concert. The New York Federation's award in strings went to Darrell Barnes, 17-year-old violist from Detroit. Miss Mary Elizabeth Brooks, 16-year-old pianist from Merritton, Ontario, and St. Charles, Missouri, won the Pennsylvania Federation's award. The Ohio Federation's voice scholarship was won by Miss Virginia Love, mezzo-soprano from Portland, Oregon. The NFMC scholarship in organ was awarded to Miss Margaret L. Pancoast, Mingo Junction, Ohio. The New Jersey Federation's new scholarship in string ensemble was won by a group composed of Inez Hullinger and Richard Luby, violinists; Darrell Barnes, violist, and Charles Lang, cellist.

Saturday evening marked the opening concert of the Chautauqua Symphony Orchestra, under the direction of Walter Hendl. Muriel Kilby, Toronto, a former NFMC award winner, was soloist with the orchestra in Rachmaninoff's C minor Piano Concerto.

Sunday afternoon the Chautauqua Symphony Orchestra presented an all-Beethoven program in the Amphitheater; in the evening the Chautauqua choir, under the direction of Paul J. Christensen, featured *Great Hymns of Beauty* in its sacred song service.

AGAIN WE VISIT TRANSYLVANIA

Fourth of the nine summer events was the 11th Annual Transylvania Federation Week-End at Brevard, N. C., from Friday, July 17, through Sunday, the 19th. Mrs. Frank A. Vought, Painscourtville, Louisiana, Southeastern Regional Vice-President, was the honor guest, and Mrs. David B. Sutton of Raleigh, N. C., Steering Committee Chairman, presided.



A happy group at one of our newer Week-Ends, the Peninsula Music Festival. L. to r. are John Browning, pianist, the Federation's Steinway Centennial winner; Mrs. Ronald A. Dougan, Past National President; Mrs. Herman Uihlein, National Donor Member; Mrs. Charles H. Pascoe, National Board Member; Dr. Thor Johnson, Conductor, Peninsula Music Festival Orchestra.

The Transylvania Music Camp's Symphony Orchestra, Concert Band, and Chorus performed the three concerts. Soloists were Diana Steiner, violinist, Philadelphia, 1959 winner of the Young Artist String Award, and Donald Read, 14-year-old pianist, a Juilliard student. Guest conductor for the Saturday night band concert was Dr. William Revelli, University of Michigan.

The Federation Banquet Saturday night heard the National Hinda Honigman Transylvania Scholarship winner, John Richardson of Fort Wayne, Indiana, play Mozart's Concerto No. 4 for the French Horn.

Recognition Luncheon Saturday honored donors to the Hinda

Honigman Transylvania Music Camp Library furnishings. A continuing drive, chaired by Mrs. G. Ernest Moore, Raleigh, seeks furnishings, scores for 70-piece orchestra of overtures, classical suites, and accompaniments for piano concertos, songs, and arias.

The luncheon speaker was Mrs. Glenn W. Morrison, Lakeland, Fla., president of the South Atlantic District. Mrs. Arthur E. Reynolds, Virginia Federation President; Mrs. A. B. Haswell, Alabama; Mrs. Jack C. Ward, South Carolina; Mrs. H. A. Shaffer, Georgia; and Mrs. C. B. Jefferson, North Carolina, were present. Mrs. Curran L. Jones, South Carolina National Board Member, and Mrs. Maurice Honigman, North Carolina



Luncheon at Oglebay Park: l. to r.: Stanley H. Colling, Camp Director; Mrs. Brooks B. Evans, Chairman of the Week-End; Dr. John Clark Kendel, Vice President of the American Music Conference; Southeastern Regional Vice President Vought, National Representative.



Officials of Chatham College Opera Workshop read the text of a plaque presented to them by the Federation honoring their service to music. L. to r. first row, are Mrs. Charles H. Pascoe, Nat'l Summer Scholarship Chairman; Robert Lawrence, Workshop Director; National President Bullock. Second row, Mrs. Robert M. Fisher, former Pennsylvania Federation President; Lorenzo Malfatti, Workshop Administrator; Mrs. David V. Murdock, Workshop Scholarship Chairman; Mrs. Lewis E. Young, Pennsylvania President.



Center, just under the lights, is shown Judy Grady, 15-year-old composer, our scholarship winner at the Junior Conservatory, Camp Lyndon, Vermont.

Board Member, aided with the program.

The Brevard Music Lovers Club, Mrs. Duncan Hunter, president, with Mrs. G. T. Spicer as Week-End arrangements chairman, handled local arrangements.

The Chorus-Orchestra rendition of Fauré's *Requiem* Sunday morning was a memorial to Mrs. Helen Bateman Harshman, past South Carolina President; and the faculty concert that afternoon was a memorial to pianist Ernest Mauney, with his brother Miles at the piano.

Paul Creston's *Dance Overture*, commissioned by the National Federation for its 1955 Biennial, was performed at that con-

cert; and a composition *Glorious Everlasting* by M. T. Cousins of Brevard College, was used as the offertory for the morning worship services.

MID-WEEK AT INSPIRATION POINT

The Federation Mid-Week at Inspiration Point Fine Arts Colony, got underway Wednesday, July 22nd, with an orchestral concert in the evening in the City Auditorium of Eureka Springs, Arkansas. Forty-two Federation members enjoyed the Swedish pancake breakfast Thursday, July 23rd. Eighty visitors attended the morning coffee at the "Stone Castle" on the grounds of Inspiration Point. Two Mozart one-act operas, *Bastian* and *Bastienne* and *The Impresario* were presented at 2:30 p.m. Two hundred and four Federation members attended the dinner at Ozark Village at which National President Bullock was guest speaker.

No more than forty members had ever attended before, never a National President, and Eureka Springs Auditorium had never before been full to the rafters. This was also the first time that Junior Club members attended the Mid-Week. Mrs. C. J. Girair, Pine Bluff, Arkansas, brought eighteen Junior Club members with her; Mrs. Hal H. McHaney, Kennett, Missouri, president of the Missouri Federation, brought four; and Miss E. Marie Burdette, National Student Adviser, Winfield, Kansas, brought four Juvenile Club members.

Flotow's *Martha* was presented on Thursday evening by talented summer music students.

Highlight of the Festival Mid-Week was the premiere of a new Van Grove composition at 8 p.m. The piece is a Hobart Commission, a setting of Henry Van Dyke's popular story, *The Other Wise Man*. Mr. Van Grove has made it into a one-act religious lyric drama. It was received with enormous enthusiasm, and the composer was present to receive much acclaim.

FEDERATION DAY AT THE JUNIOR CONSERVATORY CAMP

A new Federation Day was instituted this summer at the Junior Conservatory Camp, at Lyndon Center, Vermont, on Tuesday, August 4th. Janet Grady, National Federation scholarship student at the Camp, stands under the panel lights during the singing of *Goodnight Music*, the Camp's theme-song, following the Festival Composers' forum on the evening of August 4th. (See picture on opposite page). Janet's new piano composition was heard on this forum, receiving an ovation from the festival audience.

Twenty-six compositions—all worthy of a hearing—were turned in before the deadline, making necessary two forums during festival week.

Goodnight Music which is used for the closing of all eventful Camp evenings, was composed—words and music—in 1954, by Shari Fleming, now an instructor at Camp and at the Peabody Conservatory's Preparatory Department. She is seated at one of the pianos. Ruth Young, the National Federation's 1957 Scholarship student, now a Counselor at Camp, is seated at piano, left. Several times during the summer Janet Grady tried her hand at two-piano improvisation with Shari or Ruth. Flora Cushman, 1955 NFMC first prize-Junior composer, with six Superiors in one year, now Counselor for girls, is the tall girl, middle right.

On the following day, August 5th, a Festival concert, also of Federation interest, premiered new choral compositions by Shari Fleming and Flora Cushman. Dr. Ron Nelson, director of the camp, conducted the Junior Conservatory Camp Chorus. In the evening, a dance concert featured choreographic interpretations of music of Bach, Hindemith, Ravel and Lukas Foss.

On August 6th, after the Festival, the Camp climbed Mount Washington's Amanosak Ravine Trail. On the way down they stopped at the Lakes of the Clouds to sing a large part of the Festival choral program.

PENINSULA MUSIC FESTIVAL EXCITING

The Federation Week End, August 14-16, at the Peninsula Music Festival, Fish Creek, Wisconsin, was a most exciting one. One of the two principal soloists was our 1957 Steinway

winner, John Browning, whose appearance at the Festival had been initiated through efforts of the Federation. Lois Marshall, soprano, was another.

For the Saturday concert, Dr. Thor Johnson, conductor of the Peninsula Music Festival Orchestra, had programmed two Mozart Piano Concertos—K.449 in E flat major and K.466 in D minor. Mr. Browning, Dr. Johnson and the Festival Orchestra covered themselves with honor on both counts. On Sunday the audiences heard the lovely Lois Marshall, soprano, as soloist in Ravel's *Sheherazade*, and the closing scene from Strauss' *Capriccio*. There were ample times for relaxation and sociability too, as the Federation guests attended both a luncheon and a dinner, as well as a post-concert party for orchestra and soloists.

Honored guests were Mr. and Mrs. Ronald A. Dougan and Mrs. Charles H. Pascoe. Mrs. Dougan, Past National President, aided by Mrs. Pascoe, conducted an informal "question and answer" forum on National Federation activities. This session was vital and brought much enthusiastic comment.

Two activities of the Federation Week-End have come to be honored traditions and were included in this session. The first was the Saturday afternoon address by Dr. Thor Johnson. This was in the nature of a report on his journeys as music member of the Ten-Man Advisory Committee on the Arts established by the State Department. This year the report was on a recently concluded trip to Czechoslovakia. The second tradition was observed on Sunday morning. On a hillside high above the bluffs of Green Bay a brass choir from the Peninsula Music Festival Orchestra played traditional Moravian Chorales, as worshippers proceeded to the various churches.

It was truly a Week-End of enrichment.

A NEW FEDERATION DAY—AT CHATHAM COLLEGE

Sixty-five members of the Federation and patrons of the Chatham College Opera Workshop of Pittsburgh, Pa. met for luncheon in beautiful Mellon Hall August 20, to celebrate the first Federation Day and the 17th anniversary of the founding of the Workshop. Hostess was Mrs. Albert F. Keister, founder of the project, and guests of honor included the Federation's National President, Mrs. Bullock, the Chairman of Summer Scholarships, Mrs. Charles H. Pascoe; the Pennsylvania Federation President, Mrs. Lewis E. Young; Robert Lawrence, artistic director, and Lorenzo Malfatti, administrator and coach.

Following the luncheon, Mrs. Keister extended greetings, and introduced Mrs. David V. Murdoch, Scholarship Chairman for the Opera Workshop since its inception, and chairman of the Day. Mrs. Murdoch introduced Mrs. Bullock, who spoke of many projects to promote the interests of our musical youth. She also presented the Opera Workshop with the Certificate of Merit which had been bestowed in San Diego in April, 1959, in appreciation of its contribution to the musical life of America. Nine State and District winners of National Federation scholarships were introduced, several of whom took part in the musical program which followed. Mrs. Pascoe spoke of the broad scope of the summer music scholarship program, and urged the Workshop members to participate in the Student Auditions.

Robert Lawrence, conductor, music critic, author and lecturer, quizmaster of the Metropolitan broadcasts, and director of the summer Workshop, was unstinting in his praise of the talent represented among the 30 members enrolled in the Workshop. In anticipation of a revival of French opera in the repertoires of the opera companies in America, French works have been stressed during the four-week session. The story of Massenet's *Manon* was told, with arias and duets from the opera sung by the students. At the evening session scenes from great French operas were beautifully presented in the original language, with costumes and scenery. These



Gene Allen (center) of Albuquerque, N. M., 1959 scholarship winner, is shown as he appeared in the title role of Arbatan in Isaac Van Grove's musical setting of Henry Van Dyke's "The Other Wise Man" at Inspiration Point Opera Workshop.



Photographed at Indian Hill in the Berkshires are our two scholarship winners there: Diane Deutsch, composer, of Miami Beach, Fla., Charles Ives Scholarship winner; and Frederick Jackson, bass, winner of the Francis Rogers vocal scholarship.

included scenes from Halevy's *La Juive*, Meyerbeer's *Les Huguenots*, and Massenet's *Werther*.

The French diction was unusually fine, due to the coaching of Mme. Sylve Derdeyn. Stage settings and properties were arranged by Mr. Malfatti. After the intermission, a contrasting one act opera *The Ordeal of Osbert* by an American composer, Allan Davis, based on a book by P. G. Wodehouse, was presented. This brought the Federation Day to a delightful close.



Above, left: French horn player John B. Richardson of Fort Wayne, Indiana, this year's winner of the Hinda Honigman scholarship at Transylvania Music Camp. Right: With one of the picturesque Interlochen lakes as a background, Federation dignitaries are photographed with the National Scholarship winners. L. to r. are: National President Bullock, Summer Scholarship Board Chairman Pascoe, Carl O'Neal Page, Spartanburg, S. C., scholarship winner; Mrs. M. Cedric Dowling, Interlochen Scholarship Chairman; Joel Cohen, Battle Creek, Mich., scholarship winner, and National Vice President Muir.

TWENTY EIGHT SUMMER SCHOLARSHIPS AWARDED

TWENTY-EIGHT American students and one Canadian student were awarded National scholarships at music camps and many more attended via State and club grants, this summer. At the Transylvania Music Camp alone, for example, 31 students attended under scholarships awarded by the fourteen states of the Region and their member clubs. All other camps were similarly endowed. And all were proud of the contribution of talent and character added by our scholarship students.

AT INTERLOCHEN

Attending the National Music Camp at Interlochen, Michigan, where Federation scholarships have been awarded for many years, were Joel Cohen, pianist, of Battle Creek, Michigan, and Carl O'Neal Page, violinist, of Spartanburg South Carolina. Mr. Cohen, aged 17, is a composer as well as a pianist, and when the National Music Camp began to publish compositions of its students and faculty, a work of Mr. Cohen's was among the first to be selected for this honor. It was also performed at the 1959 Biennial. Mr. Page was named the outstanding student at the National Music Camp in 1958.

AT CHAUTAUQUA

At Chautauqua Institution, where Federation scholarships have also been of long standing, there were four individual scholarship awards; also a single award to four ensemble players. Receiving the individual scholarships were Virginia Love, mezzo soprano, of Portland, Oregon; Mary Elizabeth Brooks, pianist, of Merrittton, Ontario; Darrell Barnes, violist, of Detroit, Michigan, and Margaret L. Pancoast, organist of Mingo Junction, Ohio.

The ensemble players to whom awards went were Richard Luby, violinist, of Detroit; Inez Hullinger, violinist, of Royal Oak, Michigan; again to violist Darrell Barnes, an individual award winner, and to Charles Lang, cellist of New Philadelphia, Ohio.

Miss Love holds a Bachelor of Music degree from the Eastman School of Music, and will leave for Europe in September to study on a Fulbright grant. Miss Brooks won high honors at Lindenwood College in Missouri. Mr. Barnes comes from a very musical family. His mother is a French horn player with the

Detroit Symphony, his father a violinist, and his twin brother plays both French horn and violin. Miss Pancoast is a graduate of Ohio State University with a degree in Music Education.

AT TRANSYLVANIA

John B. Richardson, a French horn player from Fort Wayne, Indiana, who has attended the National Music Camp for the past three years, won the concerto event there in 1956, and was named the outstanding musician in the camp in 1957, this year held the Hinda Honigman Scholarship at Transylvania Music Camp, Brevard, North Carolina. He was soloist this year with the North Manchester Symphony Orchestra, and plans to enter the Eastman School of Music this fall.

AT ASPEN

This year's scholarship student at Aspen Institute in Colorado was Sylvia Rosenberg of New York, violinist, a 1957 Federation Young Artist winner, who has been studying in Europe for the past two years on a Fulbright grant. She has concertized extensively abroad, appeared at the Brussels World's Fair, and won second place in the 1958 Carl Flesch international violin competition in London.

AT INSPIRATION POINT

Gene Allen, tenor, of Albuquerque, New Mexico, winner of a National Association of Teachers of Singing Audition in 1957, and Eddie Chambers of Walters, Oklahoma, a high school junior who is a member of the school's mixed quartet, boys' quartet and glee club, are the two Federation scholarship students at Inspiration Point Opera Workshop at Eureka Springs, Arkansas.

AT MEADOWMOUNT

Doris Allen, violinist, of Forest Hills, N. Y., who won the Federation's Student Auditions in New York and in the Liberty District in 1959 and is studying on a music scholarship at Sarah Lawrence College, won the Federation scholarship for Meadowmount Camp in Westport, New York.

AT JUNIOR CONSERVATORY CAMP

Janet Grady of Flint, Michigan, a 15-year-old composer who won top honors in the Federation's 1958 Junior composition contest, and whose winning composition, *Twelve Days of Christmas*,

(Continued on page 42)



Presenting our Stephen Foster Music Camp winner, Jacquie Vanzant, (2nd from left). Others in the picture L. to r. are: James E. Van Beursem, director of the Camp; President Bullock, National Vice President Muir, Mrs. Rutherford B. Hoppe, Kentucky Board Member.



Chautauqua winners receive their scholarship certificate from Mrs. Lewis E. Young, Chairman, (extreme left). They are: l. to r., Virginia Love, mezzo soprano, Portland, Oregon, Ohio scholarship winner; Mary Elizabeth Brookes, pianist, Merritton, Ont., Pa. scholarship; Charles Lang, cellist, New Philadelphia, Ohio, one of the winners of the chamber music ensemble scholarship given by New Jersey; Darrell Barnes, Detroit violist, winner of the New York scholarship and also one of the ensemble winners; Richard Luby, Detroit, and Inez Hullinger, Royal Oak, Mich., violinists and ensemble winners. Absent was Margaret Pancoast, organist, Mingo Jct., Ohio, the National winner.

The First 25,000 Miles Are the Hardest



Mrs. C. Arthur Bullock, National President, attends her first post-election event, the North Carolina State Convention. Center is Mrs. Bullock; l. and r., respectively, her two major hostesses: Mrs. Louise Jefferson, State President, and Mrs. Maurice Honigman, National Board Member from North Carolina.

SOME time a term will be evolved that will describe with equal accuracy a vigorous activity of all our National Federation of Music Clubs presidents. If so, it will probably be "most traveled." For it is doubtful if the women chief executives of any other organization cover as many miles by train, plane and automobile as do the presidents of the Federation.

The Immediate Past President, Mrs. Ronald A. Dougan, for example, visited almost every state in the Union during her four-year term—some of them several times. Whether she outstripped the record of her indefatigable predecessor, Mrs. Ada Holding Miller, has not been determined.

And now comes the current president, Mrs. C. Arthur Bullock, who has certainly accumulated more mileage in her first four months of office—late April through August—than many who preceded her. Will she set up a new travel record? That remains to be seen.

But during the four months her travel mileage has aggregated 24,222 miles since she set off for Hawaii at the close of the San Diego Convention. In that period she has visited the 50th state and nine others of much longer standing.

Her second official visit as president, the day after she returned from Hawaii, was to the North Carolina Convention at Nags Head. (Although we do not normally publish State Convention pictures

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except in Regional news, for lack of space, we are violating the rule in this instance because it was Mrs. Bullock's "first.") There followed closely a trip to New York to appear as honor guest on CBS's *Name That Tune* television program. Then off for a round of visits to Mid-Week, Week-End, other summer Federation events, including Chautauqua, N. Y.; Oglebay Park, W. Va.; Bardstown and Richmond, Ky.; Eureka Springs, Arkansas, and as a climax Interlochen, where she presided at the National Board Meeting and attended the traditional Federation Week-End. Interspersed were conferences in New York and Michigan and a hurried trip to Denver to speak for the National Association of Women's Committees for Symphony Orchestras.

And last, but by no means least, she went to Pittsburgh in her home state for the Chatham College Opera Workshop Federation Day, and to the Chicagoland Music Festival.

Now back to her desk? It depends upon where duty calls.

From the Reviewing Stand

FILMS, RECORDS, RADIO AND TELEVISION

Reviewed by SIGMUND SPAETH

BOOKS

Reviewed by QUAINANCE EATON

GUEST REVIEWERS: ERNO BALOGH, RICHARD D. HOLLAND, HELEN MORGAN

NEW FILMS

SAMUEL Goldwyn's production of the Gershwin-Heyward *Porgy and Bess* is musically the most significant motion picture to have appeared in years. For this the credit should be divided between the composer himself and the man responsible for adapting the music to the screen. Hollywood's gifted André Previn. The latter has given a truly operatic treatment to the Gershwin score, suggesting Wagner's technique of the *Leitmotif* in his identification of the leading characters by snatches of melody.

The quality of the voices heard off-screen should also be emphasized. Adele Addison is easily the best soprano ever to have sung the role of the heroine (acted in this case by Dorothy Dandridge), and Robert McFerrin, of the Metropolitan Opera, matches her art in the baritone music of Porgy (whose acting is done by the masterly Sidney Poitier). Even Diahann Carroll, herself an excellent singer, has her *Summertime* dubbed by the high-voiced Loulie Jean Norman, while Ruth Attaway benefits by the dramatic tones of Inez Matthews in the shattering *My Man's Gone Now*. Sammy Davis, Jr., as Sportin' Life, and Pearl Bailey as Maria do their own singing and acting, both quite effectively. A stunning chorus lends added authority to the big scenes.

Mr. Goldwyn may have been a little too careful not to upset our colored friends with an "Uncle Tom" interpretation of Negro life in the South, and Otto Preminger's direction perhaps glorifies the protagonists unduly. The result is a near-Wagnerian "gods of the twilight," translating an essentially earthy story into a Catfish Valhalla. Nevertheless, this *Porgy and Bess* is the most impressive of all the interpretations of a universally recognized American classic. No other current film can compare with it in musical significance.

A greatly over-rated picture is *Anatomy of a Murder*, produced and also directed by Mr. Preminger, based upon a best-selling book and acted by a notable cast. Unfortunately the meticulous details of courtroom procedure carry no conviction whatever, even with Joe McCarthy's Nemesis, lawyer Welch, playing the part of a far too whimsical and easy-going judge. James Stewart, Lee Remick, Ben Gazzara, Arthur O'Connell and other professionals do what they can with lines and situations that simply do not make sense. The release of an obviously guilty murderer on the flimsy plea of "temporary insanity" and "irresistible impulse," presumably justified by the trumped-up story of his wife's rape by the victim, should provide anti-Americans with some solid propaganda material. The virtue of the film lies chiefly in a brilliant jazz score by Duke Ellington, clearly intended as a satire on the picture's absurdities. The book could hardly have been so incredible as this screen treatment.

By contrast there is complete realism in the filming of Paddy Chayefsky's *Middle of the Night*, with an outstanding Oscar-worthy performance by Fredric March as the middle-aged widower who falls in love with a secretary one-third his age. The example of the veteran star and the canny direction of Delbert Mann would seem to have turned even Kim Novak into at least a temporarily adequate actress, with Albert Dekker, Glenda Farrell, Edith Meiser and other skilled players

adding still further to the conviction of the homely story. George Bassman's background music is also helpful.

Another impressively honest film is *Blue Denim*, in which Carol Lynley and Warren Berlinger play the parts they created on Broadway, with young Brandon de Wilde perfectly cast as the boy who naively creates the serious problem. This searching study of adolescent groping is a real challenge to the screen, superbly met, with credit to all concerned, from producer Charles Brackett to composer Bernard Herrmann, who handles the music with his usual competence.

The youthful Miss Lynley plays a less important role in a rather silly picture called *Holiday for Lovers*, with the pudgy, balding Gary Crosby her thoroughly artificial heart-throb. Clifton Webb, Jane Wyman, Paul Henreid and the buxom Jill St. John provide incredible excuses for a series of colorful travelogues covering Brazil, Peru, Spain and other points. The musical significance of the film is provided by an exciting dance sequence by José Greco, assisted by an amazing little boy, unprogrammed.

Several other new pictures are worth more than a passing notice. *Take a Giant Step* presents the problems of a Negro boy in a white school, with an astonishingly able performance by Johnny Nash, hitherto known chiefly as a singer on Arthur Godfrey's TV shows. *The Nun's Story* is another triumph for Audrey Hepburn, with excellent support from such veterans as Edith Evans, Peggy Ashcroft, Mildred Dunnock and others. *Room at the Top* represents the best in British film art, beautifully acted by Laurence Harvey and Simone Signoret; and an unpretentious little picture called *The Roof* illustrates once more what the Italian master, Vittorio De Sica, can accomplish with amateur actors, realistic dialogue and a simple story. All of these current films are recommended with varying degrees of enthusiasm by the Federation's Department of Audio-Visual Music.

RADIO AND TELEVISION

Music is still struggling for recognition on the air, both in broadcasts and in TV shows, with comparatively little encouragement from any of the national networks. Curiously enough, no chain of stations appears to show an equal interest in the audible and the visible, so far as good music is concerned. The Columbia Broadcasting System is quite strong in its musical radio programs, but far less so in television. The National Broadcasting Company, on the other hand, specializes in televised music but is apparently unaware of its possibilities on radio. The American Broadcasting Company, having exiled the *Voice of Firestone*, now plays it safe with Pat Boone, Walt Disney and Lawrence Welk.

For what we are about to receive, may God make us duly grateful. It is good news that CBS will again broadcast the Metropolitan Opera on Saturdays under sponsorship of The Texas Company. There will actually be an additional week on the air this season, totalling 21 matinees, beginning late in November, with over 200 stations carrying the programs.

The broadcasts of the New York Philharmonic-Symphony will begin as usual in October, with Jim Fasset once more

handling the intermission features. The Salt Lake Tabernacle Choir will celebrate its 30th anniversary on CBS radio, appearing regularly on Sundays from 11:30 A.M. to noon, E.S.T. On the television side the network promises four Young People's Concerts, January 23, February 13, March 26 and April 23, 1960, with Leonard Bernstein again acting as commentator, conductor and pianist.

NBC's TV programs divide their good music mostly between the now well established operas and a dozen Bell Telephone specials. The opera series will open November 8th with Beethoven's *Fidelio*, conducted by Peter Herman Adler, with Irene Jordan, John Alexander, Judith Raskin and Kenneth Smith in the leading roles. Menotti's *Amahl and the Night Visitors* will be a Christmas feature, as usual, with Mascagni's *Cavalleia Rusticana* and Mozart's *Don Giovanni* to follow in 1960.

The Bell Telephone specials appear on NBC-TV for eleven Friday nights, starting October 9th, with a final program on Easter Sunday. Barry Wood is the executive producer, for Henry Jaffe Enterprises, and the opening show features violinist Zino Francescatti, the Ballet Russe de Monte Carlo and Sally Ann Howes, recently starred in *My Fair Lady*.

NBC Radio may continue the record programs appearing on the past summer's *Monitor*, with Skitch Henderson as host; and *Great Choirs of America* are scheduled for Sunday mornings from 8:05 to 8:15 A.M., E.S.T. Obviously music-lovers will continue to depend largely on local "good music" stations, such as New York's WQXR and WNYC, the latter celebrating its 35th anniversary with Dr. Herman Neuman as musical director. It is again suggested that cards and letters of approval can do much to keep good music on the air.

Significant among local broadcasts is a new series conducted by Robert W. Dumm, Dean of the Boston Conservatory of Music, now heard on the New England Concert Network over WBCN-FM, as well as in New York. Mr. Dumm calls his program *The Pulse of Music* and includes interviews with prominent musicians of all kinds. The weekly broadcast is scheduled for Tuesday evenings at 8 o'clock, EDT.

NEW RECORDS

Columbia has brought out an original sound-track recording of Duke Ellington's jazz score for the motion picture *Anatomy of a Murder*, which partially atones for the shortcomings of the film itself. It is a remarkable and often satirical adaptation of jazz techniques to the screen, the first effort of its distinguished composer in this direction. On the operatic side Columbia offers the obscure *Linda di Chamounix* of Donizetti, starring Antonietta Stella, Renato Capocchi and Cesare Valletti, a welcome addition to the repertoire.

RCA Victor emphasizes attractive packaging in new releases of such standard operas as Rossini's *Barber of Seville*, Mozart's *Figaro* and Verdi's *Force of Destiny*, with the added bait of reduced prices. On the popular side there is a new collection of no less than fifty Glenn Miller recordings never issued before, including some notable hits of the past.

Decca continues to pour out an amazing variety of material, recently including Charles Laughton's reading of *Moby Dick* and Thomas Mitchell's of *Treasure Island*. There is also an album called *Our Common Heritage*, in which Walter Huston, Fredric March, Brian Donlevy, Bing Crosby, Agnes Moorehead and Pat O'Brien recite some of America's immortal patriotic poems. Crosby appears in another autobiographical set of Decca records, assisted by Mary Martin and other artists. Fred Waring and his Pennsylvanians present two new recordings of light stage music, with the titles *Curtain Time* and *Show Time*, beautifully sung and played. The famous Schmitt Brothers are heard in barber-shop harmony and an elaborate album called *The Seven Ages of Jazz* offers the highlights of blues, ragtime, Dixieland, swing, bop and the modern style.

Mercury's current Olympian classics include Haydn's *Military and Clock* symphonies, with Antal Dorati conducting the London Symphony Orchestra, and Beethoven's *Eroica*, played by the Minneapolis Symphony under the same direction. Keep your ears open for a series of Negro spirituals on Mercury Records, imaginatively arranged and skillfully conducted by

Malcolm Dodds, with Patti Page as soloist. This is really something new in choral music.

An important release by Composers Recordings, Inc., 2121 Broadway, New York City, is the album featuring Johan Franco's *The Virgin Queen's Dream Monologue*, splendidly sung by Paula Lenchner, the Federation's 1945 Young Artist winner, now starring in Germany's opera houses. This highly original conception of an Elizabethan nightmare is followed by a *Fantasy for Cello and Orchestra*, with Samuel Brill as soloist. The accompaniment for both of the Franco compositions is the Rotterdam Philharmonic, conducted by Eduard Flipse.

On the reverse of this LP disc are three pieces by Mary Howe, the *Castellana* for two pianos and orchestra, with Celius Dougherty and Vincenz Ruzicka at the keyboards, and two miniature tone-poems, *Stars and Sand*, recorded by the Vienna Orchestra with William Strickland conducting.

NEW BOOKS FOR THE MUSIC LOVER

Reviewed by QUAINANCE EATON

"GREAT LIVES"

PUCCHINI: A CRITICAL BIOGRAPHY. By Mosco Carner. Alfred A. Knopf, New York. 500 pages including appendices, index. Illustrations and musical examples. \$7.50.

COMPOSERS ELEVEN. By Neville Cardus. Line drawings by Milein Cosman. George Braziller, New York. \$4.00.

BEETHOVEN. By Alan Pryce-Jones. The Macmillan Co., New York. 119 pages including selected list of major works, bibliography. \$1.50.

THE title of this group of reviews was borrowed from the slightest of them, *Beethoven*, the title of a book series that includes Napoleon, Bismarck and Karl Marx. While our musical "great lives" have not influenced the world quite so strenuously as these, they do carry weight in the world. As new books, biographical and critical, continue to replough the already deeply cultivated field of musical scholarship without much new fertilization, one wonders what can be added to such heavily encrusted subjects. Yet always some fresh revelation seems at hand. Among the "lives" considered here, Puccini in particular has lacked that treatment "in depth" accorded many another composer. Dr. Carner's book will undoubtedly remain for some time as the "definitive" Puccini story. Winnowing through the previously published material, including several "hero-worshipping" tracts and many recently produced letters, he has brought together a readable account of the man and creator, as well as almost 200 pages of critical analysis of all of Puccini's operas.

It seems quite natural that Dr. Carner, a native of Vienna, should apply modern psychology to Puccini, and with considerable revelation. The man's character obviously influenced his creativity, nowhere more strongly than in his choice of libretti. It is fascinating to read of his path from the romantic, poetic *Manon Lescaut*, through the realistic jungles of "verismo" in the operas from *Tosca* to *Fanciulla*, to the sublimated regions of *Turandot*. Many significant signposts are to be found in his heroines. Perhaps the most absorbing pages are those devoted to the conception of love as tragic guilt and its compulsive pattern—now the poetic heroine, next the brutal one—that threads through the operas. Puccini's individual dramaturgy, his musical style that proclaimed "without melody, fresh and poignant, there can be no music," the articulate role of his orchestra, and the mastery of his choral work—(after all, he descended from four generations of church composers, a dynasty surpassed only by the Bachs)—all these elements are discussed with both scholarship and human warmth. This is a book to treasure over many evenings and to keep on hand for constant reference.

What Mr. Cardus has found new to say about his eleven

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composers (why eleven? why not an even or baker's dozen?) is his own fresh and often charming, occasionally irritating, viewpoint. Surely it is a trifle naive to choose a composer out of all others to take to that suppositious desert island. (Toscanini, once asked that foolish question, replied that he'd shoot himself if only one composer were available). And that Mr. Cardus, long a critic on the *Manchester Guardian* and, we believe, in Australia, should choose Brahms—well, let us display our own intolrances as well! Such personal opinions enliven the articles, and such statements as these: "Mozart was music—Schubert was song; [Schubert] was the first vagrant composer . . . always setting out on a journey." "Like his own Wanderer, [Wagner] came down to earth and polluted the godhead of absolute music to beget human children."

Mr. Cardus' selections, as we say, are his own. He has chosen to write about Bruckner and Mahler rather than Beethoven and Mozart, which is all to the good, for a change. He has also a chapter on Delius and one on Elgar—this is a natural choice for an Englishman. But all writing on Elgar seems to be an apologia—in this case, Mr. Cardus valiantly defends the Briton on the common charges that he lived too much under the wing of other and more famous creative spirits. The tract on Delius is more positive. "A genius does what he chooses," Mr. Cardus remarks sagely, "he himself discovers the laws that govern the constitution of his art. Then the pedants come along and abstract from works of art already created a table of abstract commandments to which they expect all other artists, some of them still unborn, to conform."

The above leads directly into a consideration of the next "great life"—Beethoven's. Alan Pryce-Jones, an English scholar, published this little essay in 1933; this is its first American appearance. It is designed for "him who runs," but in keeping with the high standard of English scholarship, is not at all "written down." On the contrary, the author crams a good deal of considered opinion, wise comment and informed speculation into the brief history of the genius Beethoven. As meticulously written as any more pretentious biography, this is an excellent introduction into the riches of a musical and emotional world that was encompassed by that titanic genius, Beethoven.

BRIEFS

CELLO PLAYING OF TODAY. By Maurice Eisenberg. The Strad, London. (2 Duncan Terrace.) 147 pages, with profuse illustrations and musical examples.

In a foreword, Mr. Eisenberg's old friend Pablo Casals, wrote: "I like especially the way in which the technique is considered in relationship to interpretation, the recurring emphasis laid on such points as phrasing and vocalization, and the use of illustrations to clarify details." The student will appreciate these points and many more in Mr. Eisenberg's masterly textbook. Even for a layman, its order, attention to detail and articulateness of expression make a great deal clear. Should fill a long-felt need.

TERMS USED IN MUSIC. A Short Dictionary. By Peter Gammond. Philosophical Library, New York. \$2.75.

Contains 600 entries, 25,000 words of explanation, including both American and English languages—distinctly two where music is concerned, as the author comments, "the Americans insisting upon being logical and the English on being poetical." Aimed at the layman, and designed to enlighten and even occasionally amuse him. Quite compact.

KEY TO MODERN DANCE BAND ARRANGING. By Harvey Bacal. New Sounds in Modern Music, New York. \$3.

The popular and respected radio musician has compiled a valuable guide for those interested in dance or jazz music, out of vast experience. So-called "standard" styles are considered, as well as dozens of dance rhythms, "progressive" ideas, special effects and color.

SEPTEMBER, 1959

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Reviewed by RICHARD D. HOLLAND

THE SONATA IN THE BAROQUE ERA. By William S. Newman. University of North Carolina Press, Chapel Hill. 448 pp. with bibliography and index. \$8.

The first of a four-volume history of the Sonata Idea, this is a scholarly and comprehensive treatment of the origins and development of the Sonata in Europe in the Baroque Era, which Dr. Newman defines as the practice of the thorough bass, i.e., between 1600 and 1750. Dr. Newman's approach is, to use his own word, "semantic" rather than evolutionary, and he gives detailed histories of what "Sonata" meant from the time when it first appeared as an instrumental form in the 17th century.

In the first section of the book he presents a general view of the baroque sonata as defined by contemporary theorists; in the second he surveys the baroque sonata through copious examples of leading contemporary practitioners of this form. The result of twenty years of painstaking research, this volume is an excellent companion to the intelligent concert-goer as well as to the scholar and musicologist.

Reviewed by ERNO BALOGH

STUDIA MEMORIAE BELAE BARTOK SACRA. Societas Ethnographica Hungariae 535 pp. Boosey and Hawkes, Ltd. \$10.

This rich collection of essays by 26 authors analyzes the folksong material of various countries—not necessarily their own. Only seven of the articles are by Hungarians. In a postscript, the editors say that "In accordance with the request of the Hungarian Ethnological Society only papers treating the field of musical folk-lore were considered. . . ."

There are, however, two articles not devoted to folk-music: the one by the prominent Russian musicologist Victor Belaiev

(Continued on page 42)



Mrs. C. Arthur Bullock, National President, accepts from Dr. Joseph E. Maddy the Citation given by the National Music Camp to the Federation. The citation was presented in recognition of the organization's long and continued interest in the National Music Camp.

THE meeting of the National Board of Directors and the District and State Presidents Council, held August 5-9 at the famous National Music Camp at Interlochen, Michigan, was both a highly successful one and one which indicated that officers, chairmen and District and State presidents were going "all out" to set new records this year.

THE SETTING AND THE SOCIAL EVENTS

The setting for the meeting, the National Music Camp, is described by Dr. Joseph E. Maddy, founder and director of the Camp, as the "summer capital of the arts" and the more than one hundred Board Members in attendance heartily agreed with him. The National Music Camp is affiliated with the University of Michigan and was established in 1928 as the summer home of the National High School Orchestra for the purpose of testing and developing abilities in music. Since then it has expanded to include such activities as talent exploration, private lessons, ensembles, band, choirs, symphony orchestras, music literature, composition, conducting, operetta, Grass Roots opera, both writing and performing, etc.

A Board Meeting at the National Music Camp

By **EXIE BURFORD**

Chairman of the Public Relations Department

The campus consists of 900 acres with 360 buildings and the Federation didn't find many empty spots—in fact, no empty spot at all. The faculty, staff and students this year represent 45 states, Austria, Canada, China, Burma, Germany, Italy, Japan and South Africa. Total population, says Dr. Maddy, is from 2300 to 2600, depending on which new groups have arrived.

So much for the setting. What of the events? Mrs. C. Arthur Bullock of Canton, Pennsylvania, presided at all of these and welcomed new and former members of the official family. Hosts included Dr. Maddy and Mrs. Ralph Curtis, president of the Michigan Federation of Music Clubs. Mrs. Gilbert Burrell was general chairman with Mrs. Doris Allbee Humphrey, Vice President of the Northeastern Region, as Honorary Chairman.

Theme of the Board Meeting was "Guiding America's Musical Youth" and "Federation Procedure"—a double feature, both topics of equal importance. As this was the beginning of a new administration and plans had to be discussed, only two social events were planned. A surprise buffet dinner on Thursday evening and a tea Friday afternoon in the Faculty and Staff Club were enjoyed by the members. The buffet dinner was most enjoyable with Mrs. Burrell and her planning committee as hosts, and Mrs. Curtis as toastmaster. Decorations included native Michigan flowers and fern in driftwood containers. Each table contained the name of an NFMC VIP, and jingles, "new compositions," and blank verse described each person. The



A group of officers whose expression indicates how much they are enjoying their visit to Interlochen. L. to r., Mrs. Doris Allbee Humphrey, Northeastern Regional Vice President, who was Honorary Chairman of the committee of arrangements for the Board meeting; Mrs. Clifton J. Muir, National Vice President; Mrs. Frank H. Freeto, Treasurer; National President Bullock; Mrs. Fredrik Marin, Recording Secretary, and Mrs. Clair McTurnan, Corresponding Secretary.



Mrs. Ronald A. Dougan, Immediate Past President, was a guest of the American Opera Workshop and was made an honorary member. She is pictured taking part in an animated discussion of opera production problems. In the second row, right, is Barre Hill of the Music Camp faculty, and next to him Dr. Don Gillis, Workshop Director.



A symposium on "Guiding America's Musical Youth" was one of the most stimulating features of the meeting. Participants, l. to r., are Dr. Don Gillis, Director of the Camp's American Opera Workshop; Eduard Werner, president of the Detroit Federation of Musicians; National President Bullock; Dr. Walter Hodgson, head of the music department of Michigan State University, and Dr. Howard Hanson, Chairman of Vocational Guidance for the Federation, who moderated the panel.

National Music Camp was host to the Friday afternoon tea in the Maddy Building, where Federation members had an opportunity to meet informally faculty and staff members.

The Federation Week-End was also observed with a luncheon on Saturday at which the Michigan Federation entertained, with Mrs. Curtis presiding. Dr. Maddy, the speaker, expressed appreciation to the Federation for its continued interest in and support of the camp and reminded the group that six states, the National Federation, the Battle Creek Morning Musical Club and the Cadillac Philharmonic Club have given scholarship lodges to the camp. (The Battle Creek lodge was dedicated with appropriate ceremonies following this luncheon.)

From reveille in the morning until taps at night there was music, music, music everywhere during the Federation's Interlochen stay. (In fact, as I type this story, the National Symphony Orchestra, at least a portion of it, is rehearsing Dr. Howard Hanson's Symphony No. 2, Opus 30, for performance Sunday evening.)

The first musical event of importance to Federation members was the presentation of the opera, *Park Avenue Kids*, by the American Opera Workshop Tuesday evening in the Opera Theater. Composed by Dr. Don Gillis, composer-in-residence, the opera concerns a group of teen-agers in North Park Avenue, whose attempts to get into show business are not even foiled by a gangster, Fingers Flynn. The idea came, Dr. Gillis said, when his son, Don, Junior, had a group of teen-agers in who were always wanting to get into show business, with the help of Dr. Gillis, of course. A. Clyde Roller was conductor, Barre Hill managing director and Joseph Slowik stage director.

The faculty concert presented Wednesday evening featured Joseph Knitzer, who is professor of violin and first violinist of the String Quartet at the Eastman School of Music, and incidentally a one-time Federation Young Artist winner; Francis Tursi, violist; Sidney Forrest, clarinetist; George Leedham, violinist, a member of the faculty of Kansas State College; Peter Farrell, cellist; the Staff brass choir and men's chorus of the NMC, under the direction of Kenneth Snapp, director of band and head of the Department of Instrumental Music at Baldwin-Wallace Conservatory. The University Symphony Orchestra, under the direction of A. Clyde Roller, gave a concert for the Board at 8 P. M. Thursday. Among the numbers presented were the *Bachianas Brasileiras No. 1* for eight violoncelli by Heitor Villa-Lobos, and *Mosais*, composed by Dr. Howard Hanson. Dr. Hanson was present and

received congratulations for a fine composition. Following the Symphony Orchestra concert the Board attended two one-act operas, *Opera, Opera* by Martin Kalmanoff, with libretto by William Saroyan, and *The Scarf* by Lee Hoiby, with libretto by Harry Duncan. Again these were presented by the American Opera workshop. *Opera, Opera*, without plot, is a "spoof" on all opera performances. *The Scarf* is a one-act tragedy of a young wife married to an older man. Two operas, *Slow Dusk* by Carlisle Floyd and *The Young Lincoln* by Eusebia Hunkins, a Federation composer, were presented Friday evening by the American Opera Workshop. Donna Bruinsma was conductor for *Slow Dusk* and Neal Kayan for *The Young Lincoln*. The composer of the latter was present for the performance.

Another of the week's high points was the presentation of *Princess Ida* by Gilbert and Sullivan. It was given by the High School Opera Workshop with the Honors Orchestra providing the instrumental music.

CONCERT BY SCHOLARSHIP WINNERS

One of the most interesting programs was presented on Saturday by Federation Scholarship winners, National and State. Appearing were: Harold Hicks, pianist, from Lansing, Mich.; Harry Klein, violinist, from Royal Oak, Mich.; Meredith McClain, flutist, Georgetown, Tex.; Mary Lynn Carman, violin, Kalamazoo, Mich.; Eileen Neau, pianist, Kenosha, Wis.; Mary Clement, soprano, Marshfield, Wis.; Evelie Bakken, cello, Royal Oak, Mich.; Carolyn Dettmann, pianist, Milwaukee, Wis.; Sharon Moe, horn, Janesville, Wis.; Carl O'Neal Page, violin, Spartanburg, S. C.; Pamela Dvorak, pianist, Chicago, Ill.; David Snider, flute, Hilliards, Ohio; David Bournes, oboe, Milford, Mich.; Joel E. Cohen, pianist, Battle Creek, Mich., and Marjorie Stettbacher, clarinet, Birmingham, Mich. Mrs. Cedric Dowling, Chairman of Interlochen Scholarships, and Mrs. Charles Pascoe, Chairman of Summer Scholarships, were responsible for arranging the program. Many Board members found their way on Sunday morning to a church service in the Kresge Hall with Dr. Howard Hanson as the speaker. The Harp Ensemble and the Brass Choir played, the Junior choir of thirty voices sang three anthems, and the high school choir of approximately 100 sang Virgil Thomson's anthem, *The Lord is My Shepherd*.

Sunday afternoon was taken up with workshops, all having musical programs. In the evening the National High School Orchestra gave a concert with Dr. Howard Hanson conducting.

VIPS PRESENT (VERY INTERESTING PERSONS)

Perhaps no Board meeting has had as many VIPS (Very Interesting Persons) present as this one. First and foremost, of course are Dr. and Mrs. Maddy, who are having a great part in the molding of fine character for the youth of America. Board members enjoyed meeting Paul Cunningham, former President of ASCAP and now its Director of Public Affairs.

Another very interesting person we met was Charles Tremaine, treasurer of the NMC, and founder of National Music Week. He founded this in 1924 to stir up a "do-it-yourself" spirit among potential musicians. We also met and liked Miss Judith Waller, a trustee of Interlochen, who was at the Camp for several days. Miss Waller is a director of Information and Public Affairs at NBC and the granddaughter of a former president of MacMurray College, the institution which conferred a doctor's degree on Mrs. Dougan during her term as president.

Dr. Howard Hanson was a familiar figure and the "most photographed person" on the grounds. Dr. Hanson, director of the Eastman School of Music, is a fine composer and conductor—and an excellent minister, though he doesn't have a license to preach.

Don Gillis, whose opera was heard Tuesday evening, is a former producer of the Toscanini NBC Symphony broadcasts and former member of the faculties of Texas Christian University and Southwestern Baptist Seminary of Fort Worth. This is his first season as director of the newly instituted American Opera Workshop.

SESSIONS OF THE BOARD

But now to business!

A symposium, "Guiding America's Musical Youth" was a feature of the first general meeting of the Board. Moderator for the symposium was Dr. Howard Hanson, Chairman of Vocational Guidance of the NFMC. Panelists included Dr. Walter Hodgson of the University of Michigan, Dr. Gillis and Eduard Werner, president of the Detroit Federation of Musicians.

Dr. Hodgson said that Federation members must help "spot" the future musicians. He stated that children must be taught music in the grades—that our students are not as good readers of music as they should be. He also recommended that the Federation members urge teachers to teach in the elementary schools "for the foundation of good music is there." Dr. Gillis said that the young composer should first assimilate his craft—words, notes and chords, and study the music of other composers. He declared that the composer needs to hear his own music performed and that he is dependent on the teacher,

the schools and the community for the opportunity. A composer should be taught how to apply for a grant, how to get his music published and how to make a living from his composing.

Mr. Werner brought greetings from Herman Kenin, president of the American Federation of Musicians, and predicted a new era with the administration of Mr. Kenin. He declared that the union wants to take the student trained here and give him material advancement. Musicians must earn enough to pay for the work they do and must be able to live like artists—and thus uphold the dignity of their profession.

Dr. Hanson declared that there is greater appreciation of music in the U. S. than ever before, but at the same time music must be made as attractive as the sciences. He said that no youngster should go into music unless he is dedicated to it.

Thursday a general meeting was held in the Faculty and Staff Club with Mrs. Bullock presiding. Mrs. Oscar Hutchinson led the National Anthem with Mrs. Vernon L. Venman as accompanist. Mrs. Cedric Dowling led the Pledge of Allegiance and Mrs. Fredrik Marin gave the invocation. Greetings were brought by Dr. Maddy, Mrs. Ralph Curtis, Mrs. Doris Albee Humphrey, and Mrs. Frank Coolidge, president of the Great Lakes District. Mrs. Clifton J. Muir, Vice President of the NFMC, responded, and expressed appreciation for being invited to the camp.

PRESIDENT'S REPORT

In opening her first address as National President, Mrs. Bullock quoted from Henry Purcell's text to the *Song of Man*, which begins with these phrases: "O Man! Through the ages going—with a song on your lips and a song in your heart, a song of hope that once unbound through myriad eras may resound; a clarion call o'er the whole world ringing, that other men the song may hear and send it forth in measure clear."

To her mind, Mrs. Bullock said, those words seemed appropriate to convey a tribute to the past leaders of the Federation, who even though they no longer hold the highest offices, "are valiantly and selflessly keeping American singing today and assuring a future song." Likewise it applied to the thousands of members in the Federation who have not yet achieved National or State leadership.

Mrs. Bullock said that her administration, only three months old at the time of the Board Meeting, had been launched on a pinnacle of achievement and highly enriched tradition, a legacy from her predecessor, Mrs. Ronald A. Dougan. She said that the inspiration and artistic triumph of the San Diego Biennial had likewise served to make her initiation into the presidency memorable, and expressed appreciation to the chairmen.

Among the most important functions performed by any official group in the Federation are those administered by the trustees of the Foundation for the Advancement of Music. Left to right they are: Immediate Past President Dougan; Mrs. Robert W. Roberts, National Finance Chairman; National President Bullock; Mrs. Maurice Honigman, Chairman of the Board of Trustees; Mrs. Hazel Post Gillette, V. C.; and Mrs. Frank H. Freeto, National Treasurer.



In recounting what had happened since she assumed the chief executive post, Mrs. Bullock named first the post-convention Hawaiian tour, emphasizing especially the fact that she felt that the foundations had been laid for Hawaiian clubs and possibly also for a Hawaiian Federation.

Mrs. Bullock said her first engagement after her return from Hawaii was to attend the convention of the North Carolina Federation at Nags Head. She then summarized the various summer events held under Federation auspices and indicated those at which she had been a guest and speaker. As these are recounted in detail elsewhere in this issue, they will not be named here. However, it was pointed out that inclusive of the Board Meeting there had been 10 this summer, the largest number in Federation history.

Also the number of summer scholarships granted by the National Federation (which are likewise referred to in the general article on summer events in the current issue) have reached an all-time high—29, representing 18 states in the United States, the province of Ontario in Canada, and 26 cities. The numbers of scholarships given by State Federations, individual clubs and other affiliated organizations brought the over-all total to hundreds, Mrs. Bullock said. "Through this channel alone is evidenced the Federation's tremendous support of music education in America. Both faculty and public are impressed. This is "public relations at its best," the president remarked. "And the opportunity it offers for the extension of our membership is boundless. . . . Let us invite every scholarship winner and every teacher to become a member."

Among other personal activities to which Mrs. Bullock referred, in addition to State Conventions and strictly Federation events, was a trip to New York to attend a meeting of the National Music Council, at which time she was elected Vice President, and at which she enlisted the support of the Council in the drive to have Edward MacDowell elected to New York University's Hall of Fame. She also appeared as an honor guest of the *Name That Tune* network television program in New York, where the Federation's Festivals were given special mention and five Festival numbers were programmed. While there, Mrs. Bullock interested Harry Salter, producer of the program, in Donald Read, a 14-year-old Federation Junior, who needed financial assistance to continue his studies at Juilliard, and Mr. Salter generously presented him with the necessary funds.

She reminded the Federation members that *Name That Tune* had presented the Federation with \$1,000 when Mrs. Dougan and she appeared on the program in the spring and had offered to give the Federation a similar amount each year it stayed on the air. She urged the group to be "articulate" in its support of a program which was doing so much for the Federation.

Mrs. Bullock reported a trip to Denver to address the National Association of Women's Committees for Symphony Orchestras, for which the Denver Guild, a federated group, served as hostess, and where she was a speaker on a distinguished panel which discussed symphony problems.

Other trips reported were to Michigan to confer on Board Meeting arrangements; to New York for conferences with the Headquarters staff and the editor of *Music Clubs Magazine*; to various sections of the country to confer with Federation officials and other musical leaders, and—pending—the Chatham College Federation Day and the Chicagoland Music Festival.

Since the National Legislation Chairman, Miss Marie Hurley, was not present, Mrs. Bullock reported circularization of all Board Members and State Presidents in behalf of the Juke Box Bill, with the Federation officially represented by Miss Hurley at the hearing on June 17; also a general circularization in behalf of the Cabaret Tax, likewise up for action at this session of Congress, plus many individual letters written by the President supporting the bills.

Mrs. Bullock referred to the problem of reorganization which confronted the new administration, with the newly enacted bylaws and the change in function of various departments and committees.

She announced the winners in the 1959 Young Composers Contest, (announced elsewhere in this issue) and the names of the recipients of the twelve \$5,000 composer fellowships granted to high school systems this coming season by the Ford Foundation—a project jointly administered by the Ford Foundation and the National Music Council.

Mrs. Bullock stated that she had in the name of the Federation become a patron of the Orchestra of America, which is giving a five-concert series at Carnegie Hall, New York, illustrative of the development of American music from the early days; that she represents the Federation on the board of Music for the Blind, Inc., formerly the Louis Braille Music Institute; and that she sent a statement to the *Music Journal* endorsing the stand of the Music Publishers Protective Association with relation to enforcement of the copyright law so that composers will be protected from having arrangements of their compositions made by others without their receiving a recompense.

In closing her report Mrs. Bullock urged that federated clubs and members regard as the objectives the policy resolutions adopted at the San Diego Biennial, which included a continued extensive promotion of American music; stepping up the Crusade for Strings; supporting an enriched music education program plus higher compensation for music educators; implementing the Federation's Music in Hospitals program, its Membership program, its Sacred Music and Public Relations programs.

Michigan plays host to the National Board Meeting. Left to right are hosts and guests: Mrs. Ralph Curtis, Michigan State Pres.; Mrs. M. Cedric Dowling, Chairman of Interlochen Scholarships; Barre Hill, Grass Roots Opera Chairman; Mrs. Frank W. Coolidge, Great Lakes District President; Mrs. Vernon L. Venman, Artist Presentation Chairman; Mrs. Gilbert Burrell, National Board Member from Michigan, and chairman of arrangements for the meeting; National President Bullock; Miss Margaret Stace, assistant to Dr. Maddy, the Camp Director; and Mrs. Fredrik Marin, National Recording Sec'y.





At left, Don Gillis of the American Opera Workshop—dreaming up a new opera, no doubt. At right: A scene from "The Young Lincoln" by Eusebia Hunkins, a Federation composer, presented by the Workshop during the Board Meeting.

Her concluding words were: "As we go forth, each one of us doing our consecrated best in service to music, may it be 'with a song in our hearts, guiding us on.'"

THE VICE PRESIDENT REPORTS

Mrs. Clifton J. Muir, National Vice President, because it was summer and clubs were recessed, had primarily been concerned with attending summer events, among them the Florida convention, the Kentucky Federation Day at Bardstown, and the National Federation Day at the Stephen Foster Camp, also in Kentucky, (which are described elsewhere). She also represented the Federation at an Air Force Association Dinner in Miami honoring Col. Robert M. Crawford of the University of Miami faculty on the 20th anniversary of writing the official song, "Song of the Air Corps."

Mrs. Muir took an active part in the Federation campaign in support of the Juke Box Bill.

CO-ORDINATOR'S REPORT

Co-ordinator of Departmental Activities Mrs. Paul Moss announced that the Manual being compiled would serve for two years and that no supplement would be printed next year. She also urged that if extra copies are wanted, now is the time to order them.

PARLIAMENTARIAN

Mrs. Wilkinson, Parliamentarian, called attention to the changes in the Constitution and Bylaws which affect states.

WORKSHOPS

THE FORWARD MARCH WITH AMERICAN MUSIC

Naturally much interest centered about the report of the immediate Past President, Mrs. Ronald A. Dougan, now Chairman of the American Music Department, which was spiritedly entitled "The Forward March with American Music"—and appropriately so, for it not only indicated vision for the future, but progress between the Biennial Convention and the current Board Meeting.

Since the Federation's several attempts to have Edward MacDowell included in New York University's Hall of Fame have proven ineffectual, Mrs. Dougan suggested that the Federation, either individually or in collaboration with the National Music Council, create a Musicians Hall of Fame, and seek permission to house the sculptured busts of those selected for it in the new National Center for the Cultural Arts to be erected in Washington.

Mrs. Dougan reported that the "Open Letter" which cus-

tomarily goes to artists, conductors, program directors of radio and television stations, heads of music schools and music departments in connection with the Parade of American Music is ready for issuance. Signed by the president, John Tasker Howard, Advisory Chairman of the American Music Department, and herself, the letter is addressed "to all musicians who were born or now live in the United States and feel that they owe allegiance to the land which is their home."

Mrs. Dougan said that new listings of contemporary American music, music representing the various periods of American history, and a more extensive list of American duo-piano works are in preparation through the American Music Center to aid clubs in preparing their Parade programs. One section will be especially designated for Juniors.

Mrs. Dougan referred with enthusiasm to the American Opera Workshop at Interlochen and said that every club will ultimately receive a list of American Operas from 1781 to 1959 compiled by the directors of the Workshop and dedicated to the Federation's Parade of American Music.

She reported a large number of Folk and American Music Festivals, in most of which the Federation had played an active role, and described the fifth Early Moravian Music Festival and Seminar at Winston-Salem, N. C.

Mrs. Dougan spoke of a new project, the Orchestra of America, of which Richard Korn is musical director, and which was referred to in Mrs. Bullock's report. "The plan is exciting and splendid," she said, "and is a great and courageous step forward in the promoting and programming of American composition." She suggested that a First Night Federation celebration be staged at the opening concert of the five which the orchestra will give at Carnegie Hall, New York, during the next concert season.

In the absence of Mrs. Morton Hull Starr, Chairman of Folk Music Research, and Mrs. Annabel Morris Buchanan, Folk Music Archivist, Mrs. Dougan reported briefly for them. Mrs. Starr, she said, urged the clubs to stage folk music programs and festivals on a community or state level to bring American folk music resources to the attention of their respective areas. A copy of the 23rd annual National Folk Festival program is being made available to all State Chairmen to assist them in planning their own programs, and a new bibliography of American-French Canadian and French folk music is available from National Headquarters.

Mrs. Buchanan reported that her first two years in office had been devoted largely to assisting the States to set up State Archives, and that this had been successful, with a large amount of valuable material lined up. The National Archive was already begun, she reported, and will be housed permanently in the Library of Congress. She urged that States

and individual members add to this from time to time, checking however, with the National Archivist before actually sending the material. She paid tribute to Tennessee for making the first contribution to the National Archive, and to Wisconsin for setting up and cataloguing a State Archive housed in the Wisconsin Historical Society Building. Her own personal Archive, she said, which contained several thousands of ballads and songs of all types, had been fully catalogued and there are several copies of some of the items available.

A MEMBERSHIP PANEL

Mrs. Henry L. Porter, Membership Extension Chairman, served as moderator for a panel discussion and distributed a page from the President's Manual, listing the activities and the benefits of Federation membership. "Can you speak convincingly about these benefits?" she asked. "Almost everyone will immediately say: 'What's in it for me?'" She added "and you must have an answer ready." She also noted that we must create understanding if we are to "go all out" for new members. Mrs. Harry A. Combs, Student Adviser, urged all State Presidents to plan a new "line of attack" to get and keep the Student organizations. She also reminded presidents that Student Clubs are not necessarily the student division of a music school or college—that Student Clubs can be organized among the "working people" in the Student age bracket. Mrs. W. Paul Benzinger, Junior Counselor, declared that Junior clubs just don't "run" themselves—that it is necessary for Counselors to be dedicated to the work before them. She said that if we have a strong Junior Division it follows that in a few years we shall have strong Student and Senior Divisions.

THE OPERA WORKSHOP

Barre Hill, Managing Director of the American Opera Workshop at NMC and chairman of Grass Roots Opera for the NFMC, was the speaker for the Workshop on Opera Thursday afternoon. Mr. Hill announced that 20 American operas had been given on 42 nights this summer at the camp. Only students of college age, or above, Mr. Hill said, will be permitted in the new Workshop and a special invitation to participate has been issued to teachers of drama or music who wish to broaden the scope of their activities through the vital experience in American opera.

AMERICAN OPERA WORKSHOP GAINS NEW MEMBER

Mrs. Ronald A. Dougan, immediate Past President of the NFMC and a member of the national executive committee of the American Opera Workshop, was honored guest of the Workshop and a vote of thanks was extended for her service during the organizational year. Dr. Don Gillis, who directed the program for NMC, presented Mrs. Dougan with an American Opera Workshop badge signifying honorary membership. Mrs. Dougan responded with a brief speech telling of the Federation's activity in behalf of opera and complimenting the department on its outstanding achievement this summer. She further spoke of the activity of the Federation in Grass Roots Opera.

EDUCATION PANEL

Mrs. Fredrik Marin, former Chairman of the Education Department, spoke on Course of Study and Program Building, suggesting that each club select one book from the comprehensive list furnished by the National Education Chairman and then build its program throughout the year on that book, taking care, however, to stress American music wherever possible.

Mrs. Paul Moss, Coordinator, emphasized the importance of Leadership Training, a new phase of the Education program. This involved training all leaders: Board members, National and State Chairmen and State and club presidents, so that they would be able to speak authoritatively of the program of every department of the Federation, she said.

Speaking on Music in Schools and Colleges, Mrs. Hazel Post Gillette, Chairman of the District and State Presidents

Council, stressed the obligation of the Federation not only to keep public school music in our educational system, but to see that it ranks in importance with science and academic subjects.

Mrs. W. Clay Merideth, Chairman of Achievement Records, urged that all clubs keep a complete file of all club activities in the shape of newspaper clippings, yearbooks, printed programs, etc.

Summed up, the plea of all the speakers was for planned, not haphazard meetings, with music related to the Course of Study and with a definite yearly goal in mind.

PUBLICATIONS REPORT

In the absence of Mrs. Warren Knox, Chairman, Mrs. Ronald A. Dougan, Chairman of the Editorial Board, presided for the report of the Publications Department. Mrs. Dougan reported that the Magazine is again in the black, due to the addition of another advertising agency and to increased subscriptions. She also said that a questionnaire has been prepared for the Presidents Manual asking for concrete suggestions for and reactions to the Magazine and its content. "We hope to get some written expression of opinion from every president, officer, chairmen and member of the Federation," she said.

PUBLIC RELATIONS PANEL

Mrs. Blant Burford, chairman of the Public Relations Department, declared that "Public Relations is not a bag of tricks. It is goodwill." She reminded members that the average person forms his opinion of an organization through his contact with one person. Every Federation member who comes in contact with the public is an advertisement, good or bad. She suggested three fields of activity: information, persuasion and integration. She said there are three basic qualities for selling: knowledge, willingness to work hard and the ability to sell yourself.

Certificates of merit were awarded to the following for unusual news stories: The *Cleveland, Ohio, News* for its April 18, 1959 spread on "Talented Teenagers Tested Today."

The *Anadarko Daily News*, Anadarko, Oklahoma, for its third annual spread on National Music Week.

The Mississippi Federation of Music Clubs for an unusual amount of daily coverage for the 1959 State Convention.

The Louisiana Federation of Music Clubs for an unusual amount of daily coverage of the State Convention.

The Union City, New Jersey, *Hudson Dispatch* for a story entitled "Classics on Their Hit Parade."

To Merrill Bradshaw, feature writer of the Provo, Utah, *Herald* for paying tribute to the high standing of the Young Artist Auditions.

Two other awards were presented later in the meeting: To the *Asheville Citizen-Times* for a story entitled: "Music Hath Charms and Helpers," the story of Brevard; and to the Paducah, Kentucky, *Sun Democrat*, for a spread entitled "Old Kentucky Home Drama Becomes a Big Hit."

Mrs. Rutherford B. Hoppe, member of the Public Relations Department and Chairman of Industrial Contacts, outlined her plan of work for the year and urged each member to make industrial plants in her area cognizant of the possibilities of music in that industry.

Mrs. Charles H. Pascoe, Chairman of Summer Scholarships, reported on these, and said that her Plan of Work would be found in the President's Manual. Mrs. Ernest Nelson, Chairman of Scholarships, reported that progress was being made in assembling data for the Scholarship Information Sheet which would also be in the Manual.

Mrs. James Alexander, Chairman of Citations, reported that plans are in the making for awarding citations and that members are permitted to submit names for awards. She warned that six copies are necessary and that the deadline is December 31, 1960.

Mrs. Burford expressed appreciation to Dr. Maddy, Miss Margaret Stace, his assistant, and the Publicity staff at the NMC, headed by Mrs. Sherry Castello, for their able assistance.

Mrs. O. N. Mathis, Chairman of Magazine and Literature Promotion, who took part in the discussion, urged the importance of increased subscriptions to both *Music Clubs Magazine* and *Junior Keynotes*, pointing out that these are the major media for obtaining information about the Federation and its activities. She pleaded for extensive use of other Federation literature, stressing especially the new Orientation leaflet, designed to acquaint the entire membership with the program and objectives of the Federation. "Let us make our goal 'Every member an informed member,'" she said. "We Federation leaders must keep ourselves alert as to all up-to-the-minute musical activities so that we may serve as an encyclopedia to others."

Mrs. Phyllis Latons Hanson, editor of *Junior Keynotes*, outlined plans for the year, which are covered elsewhere in this issue as *Junior Highlights*.

FINANCE FORUM

Mrs. Robert W. Roberts served as moderator for the Forum on Finance Friday morning. Mrs. Clifton J. Muir, Vice President and Budget Chairman, spoke on the budget items for the year. Mrs. Maurice Honigman, Chairman of the Foundation for Advancement of Music, announced that the Foundation would continue to raise funds for the composing and performing of music, to promote musical education and to aid veterans in commencing or resuming musical careers. All applications for the Anne M. Gannett Scholarship must be in her office by May 1, 1960.

The Custodian of Insignia, Mrs. Nina P. Howell, was the busiest person in the lobby of the hotel, where she sold Insignia about 18 hours a day. Her report showed an increase of sales over the period last year. She announced that since the Biennial, sales had aggregated \$3,562.85. North Carolina leads, she said, in sales since April 1st, with Texas second.

Mrs. W. Clay Merideth, Ways and Means Committee member, displayed the Federation plate and the "Miss Federation" doll, both items to increase the funds in your musical organization. She also announced that if 25 clubs will agree to sponsor the showing of the opera film, *The Barber of Seville*, 80% of the net proceeds can be retained by the clubs.

Mrs. Garland McNutt's report was to the effect that the Marie Morrissey Keith Scholarship will this year be allocated to the Southeastern region. It is awarded in the Student division and is valued at \$250. Categories are voice, piano, strings and orchestral wind instruments.

MUSIC SERVICE IN THE COMMUNITY

Dr. Merle Montgomery presided at the Music Service in the Community session Friday afternoon. She urged that music clubs take better advantage of many educational aids available. With recorded illustrations from *The History of Music in Sound*, she suggested that study groups be formed to promote "a lively, interested club where members have a chance to learn about the historic foundations of our present day music."

Prof. Arnold Clair, president of the Rhode Island Federation, spoke on the Crusade for Strings. Mr. Donald Shetler from the University of Michigan, project director of the NET program evaluation project, said that 28 series of half hour filmed shows and longer good music shows are available for clubs, schools and service clubs. These are the answer, he said, to the promise that TV industry made to "Inform, Educate, Inspire and Motivate."

The report of Mrs. Ruth Burgess was read in her absence and it reminded the Board that the year 1959 was the first time the NFMC had been sole sponsor of National Music Week. It is different from other celebrations, the report noted, in that it combines the professional and the amateur participation in music—which is what music should do.

It will require thought, intelligent planning and considerable effort to improve the deplorable situation of music in most of our rural schools, said Mrs. Tom Howell, Chairman of Rural Music. She recommended that rural choruses, bands and orchestras be encouraged and that rural children with talent

be invited to join our Junior clubs. She also recommended that a comprehensive bill be introduced in the Educational Committee of the House, asking that adequate supervision and instruction in music be provided at state level to all rural and small schools.

PRESIDENTS COUNCIL

A closed meeting of the State and District Presidents Council was held Saturday morning with Mrs. Hazel Post Gillette, chairman, presiding. State Presidents were urged to put Extension foremost on their agenda for this next year. Mrs. Henry L. Porter, Extension Chairman, urged the presidents to "extend" Extension to their very boundaries. She displayed charts and helpful hints for gaining and keeping member clubs and promised a map of each county of each state before the next Board Meeting. Mrs. Blant Burford, Chairman of Public Relations, declared that one must have a positive approach, as one goes out to "sell" the Federation. She urged sending out "advertising" material such as a "You May Quote Me" page, quotes from noted people in your state or city who have appreciated the efforts or projects of a federated group. She urged club leaders to foster newspaper clinics on how to write better for the media, and promised that from the National office there would soon be various helps for better advertising of the Federation.

The Vice Presidents of the Northeastern, Southeastern and Central Regions were present and spoke briefly. Mrs. Humphrey outlined the requirements of a good report: Give the place, date, department or chairmen reporting, typed, double-spaced and signed.

Mrs. Frank Vought outlined the form for a State President's report to the State or National Convention. Mrs. Charles A. Pardee discussed the requirements of a report of a chairman to a State and a National Convention.

A panel was held on the implementation of the Presidents Manual with Mrs. Gillette as moderator and Mesdames Dougan and Moss as speakers.

JUNIOR WORKSHOP

The Junior workshop held Saturday afternoon proved very interesting and helpful. Mrs. W. Paul Benzinger, Junior Counselor, served as moderator for the discussion on activities in that department. Mrs. Clinton Bell, Chairman of Junior Festivals, called attention to changes in the Junior Festivals Bulletin and reported that several others are in the making. She urged that all Festival workers familiarize themselves with the rules. She reported that Gerson Yessin will again record 24 of the required piano pieces, with records made available at a nominal cost. Mrs. F. W. Stewart, Chairman of Junior Composers, announced that the revenue from the sale of Janet Grady's composition, *Twelve Days of Christmas*, published by the Interlochen Press, will be used as a composition award to a Junior composer at the NMC.

STUDENT WORKSHOP

For the Student Workshop on Saturday, Dr. Howard Hanson served as moderator and also spoke as Chairman of Vocational Guidance for the NFMC. Dr. Hanson declared that there are two facets of Vocational Guidance: one pointed to the amateur; the other to the group going into music professionally. Music must make its own place in the world, he said. He commended the nearly 20,000 school administrators who met recently for a week to discuss the creative arts rather than atomic science. He said that when 98% of the fellowships given by the government go to the science division, it is alarming.

Miss E. Marie Burdette, Chairman of Student Auditions, urged Board Members to enlist the help of Federation members in seeking talented students for the Auditions. She reminded the members of the annual scholarships given by and through the National Federation. Dr. Hattie May Butterfield, recently named chairman of the Young Composers Contest, announced the winners of the 1959 contest which appear in Student Di-

(Continued on page 41)

New Music—Instrumental and Vocal

Reviewed by MARTHA GALT

PIANO SOLO

FROM Boosey and Hawkes, as agents for Editio Musica Budapest, comes a fine collection of piano numbers by Hungarian composers entitled *Musica Hungarica*. Apropos of the deepened interest in Hungary, one cannot read the table of contents without a feeling of warmth and eagerness to refresh the memory on many of the numbers. Bartok, Kodaly, Dohnanyi, Weiner and of course Franz Liszt are all included in the collection. Pianists will welcome its appearance. Alfred Mirovitch has again scored a great triumph for all pianists who enjoy playing Chopin. In two volumes called *Introduction to Chopin*, (Vols. I and II), he has arranged a goodly number of Chopin compositions in order of difficulty, with comprehensive notes preceding each, as to its interpretation and pedaling. There are marks of expression of his own, as well as the original ones by Chopin. One will find most of his favorite numbers included first or last, and all in two handy volumes easily accessible. Preludes, Etudes, Waltzes, Mazurkas, Nocturnes, Polonaises, one Scherzo (the one in Bb minor) and other compositions. It is from G. Schirmer, Inc.

Stanford King contributes a collection of twenty-five short numbers called *Tunes with the Teen-Age Touch*, also for the early grades, each one containing its own little technical problem. *Real Cool Piano* is a very jaunty little collection sure to please teen-agers with its "rock and roll" and "boogie" tunes cleverly covering rhythmical difficulties. George Walter Anthony arranged these numbers. For the older and more experienced pianist, Samuel Barber has composed a *Nocturne Op. 33 (Homage to John Field)* which is lyrical in quality and very pianistic. The composer has followed the pattern as set by Field, the inventor of the Nocturne, himself a brilliant concert pianist and pupil of Clementi. This is a publication of G. Schirmer, Inc. Alfred Mirovitch has delved again into the past and has edited two volumes of *Clementi-Rediscovered Masterworks*, Volumes II and III, with a dedication by Horowitz. Volume II contains two *Sonatas*, a *Rondo* and a movement from a *Sonata*, while Volume III has three *Sonatas*. Horowitz has made recordings of several of the *Sonatas*. Students of the classics will enjoy playing the works of this man who was the inventor of a system of technique that laid the foundation for modern piano playing. These books are publications of Edward B. Marks Music Corporation. In the *Pastorale* by Neil Saunders, a facile technique and bravura style are requisites to get satisfaction from playing this number, which

is rather difficult to learn. It is a Novello publication. From the Southern Music Publishing Company (for Peer International Corporation) is another spirited number in contemporary vein, *Etude in Si-b* by Jean Papineau-Couture, which poses problems of rhythmic nature as well as dynamics, and requires very supple fingers.

PIANO DUET (One Piano—Four Hands)

False Op. 2 by Mischa Levitzki has been neatly arranged from the solo version to a simplified arrangement for piano duet, with good results. The key has been changed from its original in A major to G major, but it still retains its lightness and delicacy. Henry Levine has made this arrangement for G. Schirmer, Inc. More difficult to perform and to read, is the duet by Hubert du Plessis, *Prelude, Fugue and Postlude Op. 17*. For the devotees of the performance of piano duets, this one is quite challenging and of great interest. It is in the modern idiom with a few tricky rhythmical problems, and all in all, nice to play. It is a Novello publication.

VOCAL DUETS

Marie and Joseph Wilkins have translated and edited four volumes called *Great Duets from the Masters*. Book I is for soprano with other voices, Book II for mezzo-soprano with other voices, Books III and IV are for tenor and baritone or bass with other voices. The selections included are in suitable arrangements, and contain a variety of numbers from the operas, with one number from Mendelssohn's *Hymn of Praise, I Waited for the Lord* (usually sung by two sopranos over a chorus.) Composers include Mozart, Gounod, Handel, Puccini, Verdi and others, and a dozen duets are in the collections. They should prove the answer to young singers who wish to get such material and cannot find it save in several volumes. It is from G. Schirmer, Inc.

RECORDER

In the revival of interest in playing the recorder, several collections which are excellent for study and performing are from the Carl Van Roy Recorder Library. They have been edited by Erich Katz, and are as follows: No. 1 by Nancy Webster, *Harvest Suite* for six recorders (S,A,A,T,T,B) in three parts which are rather folksong-ish in quality, and rhythmical. No. 2 is a *Suite* No. 10 by Johann Hermann Schein, 17th century composer, and predecessor of J. S. Bach as Cantor of St. Thomas' in Leipzig, Germany. This *Suite* is in five movements, and is transcribed for five record-

ers, S,S,A,T,B, by Winifred Jaeger. No. 3 is a *Suite* by Erich Katz for recorder consort, S,A,T,B and percussion (ad lib). They offer a wide variety of style.

TEACHING PIECES

Three volumes of teaching pieces from Theodore Presser Company should prove of great helpfulness for the teacher and pupil. *Hymns to Play and Sing* has almost three dozen familiar hymns in easy arrangements with historical notes and words of hymns included.

CHORAL MUSIC

Walter Ehret has gathered together for mixed chorus a cappella singing a useful collection of seasonal music which he calls *Chorale Classics (Chorales around the Church Year)*. From Advent through Reformation he has collected some twenty numbers, many of them for general use as well as seasonal. Bach, Praetorius, Hassler, Vulpius and others whose church music is familiar are included in the collection, published by Edward B. Marks Music Corporation. A novelty number that is spirited and attractive for young people in particular is by John Klein, *There's Something in the Water or the Air*, with words by Hal Richardson. The something is all of the assets the United States has to offer, humorously and truthfully described, with attractive piano accompaniment. Boosey and Hawkes is the publisher. Noble Cain has again scored in his setting of his secular text *A Song Is Made for Singing Again*. He has an easy style and writes very adaptable choral numbers. This may be had for SSA, SATB and TTBB, all with piano accompaniment. For a choir group SATB, a cappella, Eunice Lea Kettering has written a number with chimes, *The Bells of Sunday Morning (or Sunday Evening)*. She effectively uses the women's voices, then the men's, finally the four parts mixed, in turn, on each of the short verses. Both these numbers are from Harold Flammer, Inc. From Summy-Birchard is a big splashy choral-instrumental combination of the old song, *When Johnny Comes Marching Home*, arranged for SSATBB with three trumpets, three trombones, a snare drum and tympani. Edwin Fissinger has made this effective arrangement. Julia Smith has composed another big choral number for festival occasions for which orchestral score and parts may be had on rental. It is called *Our Heritage*, and the text is by Arthur M. Sampley. It is rather martial music, but dignified and very impressive. It begins very simply, "We are a people wrought of earth," and closes very majestically and in a mighty climax, "Raising together our
(Continued on page 34)

A Salute to Chatham College Opera Workshop and Announcement of Our Young Composer Winners.

By VIRGINIA CASTOE COMBS, National Student Adviser



CHATHAM COLLEGE OPERA WORKSHOP WINNERS

Pictured above are the nine singers, chosen through the Federation's Student Auditions, who enjoyed four weeks of opera study at Chatham College Opera Workshop in Pittsburgh in August. L. to r. 1st row, are: Robert Ellinwood, tenor, Lynchburg, Va.; Carole Frederick, coloratura, Oklahoma City; Robert Lawrence, New York City, Director of the Workshop; Mrs. David V. Murdock, Pittsburgh, the Workshop's Scholarship Chairman; Donna Gerdes, lyric soprano, Aberdeen, S. D.; Eunice Ramsey, lyric soprano, Little Rock, Ark.; 2nd row, l. to r.: Richard Godfrey, tenor, Laramie, Wyo.; Winifred Dettore, soprano, Wynnewood, Pa.; Martha King, lyric soprano, St. Petersburg, Fla.; Ididrise Williams, soprano, Chicago, Ill., and David Dodds, tenor, Lawrence, Kans.

THE question of opera in English remains a "top-notch" in the continual debate among teachers, coaches and artists; but the performance of opera by our young Americans is evidenced through hundreds of Grass Roots opera companies, as well as in the great number of Opera Workshops now held annually throughout these United States.

One of the first of these Opera Workshops was founded in 1949 at Pennsylvania College for Women (now Chatham College), in Pittsburgh, under the sponsorship of the Pittsburgh Music Council, with Mrs. Albert F. Keister as Chairman, and by grants from the Howard Heinz Endowment Fund. 1959 was a very successful year. The aims of the Workshop have been not only to give professional experience to young singers but also to enrich the community by presenting opera's otherwise not heard. Of the 27 major productions in nine years, 12 were contemporary works and 15 were performed for the first time in Pittsburgh.

The National Federation of Music Clubs has had a part in the activity at this Workshop, both in financial support and in the discovery of students possessing potential talent for opera. The Pennsylvania Federation of Music Clubs has also been a staunch supporter and Mrs.

David V. Murdock, a member of the Pennsylvania Board, is Chairman of the Scholarships.

Pittsburghers are given an opportunity to contribute to the support of the project at an annual Scholarship Benefit. This season's May Festival on the campus presented Mack Harrell in *Wozzeck* by Alban Berg and in a concert of German Lieder. The Frances Gould Lewando Memorial Fund, established in 1952, gives financial aid to participating students. More than twenty-five States have been represented among the students during the past nine years.

When the tenth season was brought to a close on August 30th, nine talented young people from our Student Division returned to their homes fired with that spark which is the musician's "atomic energy" and which radiates from intimate association with kindred spirits. These nine students were recipients of the Chatham College Opera Workshop Scholarships selected through the Student Auditions of 1959. Unfortunately, three of the total of twelve chosen in the Auditions were unable to accept. The College offers one scholarship to each of the fourteen National Districts in the biennial year.

The faculty for 1959 was composed of nationally known teachers in the field of

singing and acting techniques of the operatic theatre. Robert Lawrence, noted opera authority, author, conductor and regular member of the Metropolitan Opera Quiz, was the director, and Lorenzo Malfatti, identified with the Aspen Music Festival and head of the vocal department at Chatham College, was administrator and coach.

In recognition of this fine contribution to musical experience in the field of opera and of the wonderful offer of scholarships through Student Auditions, the National Federation of Music Clubs presented a special Award of Merit to the Chatham College Opera Workshop on Youth Day, April 25, 1959, at the National Convention in San Diego, California. Perhaps the following paragraphs from letters of appreciation from NFMC Scholarship students will find their way into equally conspicuous frames with the Certificate of Merit:

"Each faculty member is dedicated to his phase of development and gives untiringly of his knowledge to each individual student. Certainly it is an ideal Workshop and I am confident that I express the gratitude of each student to those who have made possible the opportunity of concentrated study on this beautiful campus under the leadership of Mr. Rob-



Jack Jarrett, 1st prize winner in the choral category, Young Composers Contest.

ert Lawrence, Mr. Lorenzo Malfatti and all members of the faculty."

Iddrise Williams, Chicago, Ill.

"When I leave, I shall always remember the beautiful campus, the music, all I have learned and especially the wonderful young artists I have met here at the Workshop."

Winifred Dettore, Wynnewood, Pa. (Pa. State Winner)

"Perhaps my strongest impression was that people of tremendous talent and accomplishment were working earnestly and patiently to help shape the less developed talent of the students. It was quite an experience, for which I shall always be grateful."

Robert Ellinwood, Lynchburg, Va.

YOUNG COMPOSERS CONTEST

There were again four prize winners in the 1959 Young Composers Contest of the Federation. It was the 17th annual event of this kind, and was conducted for the Federation by Prof. Anthony Donato of Northwestern University. Arthur Hunkins of Athens, Ohio, and John Ardoin, now of New York, a former Anne M. Gannett scholarship winner, were given first and second prizes respectively in the chamber music category, both for String Quartets.

The two prizes in the choral classification were won by Jack M. Jarrett of Dickinson College, Carlisle, Pennsylvania, whose *Five Modern Madrigals* won the first prize, and by Doris J. Coughlan of Loretto Junior College, Nerinx, Kentucky, whose prize-winning composition was *A Christmas Cantata*. Cash awards were \$175 and \$125 in the chamber music classification and \$125 and \$75 for the choral works.

Judges selecting the winning manuscripts from the large number submitted were Kent Kennan of the University of

Texas, Robert Palmer of Cornell University, and John Vincent of the University of California, Los Angeles.

Mr. Hunkins is the son of Eusebia Hunkins, a composer-member of the Federation, and is a graduate of Oberlin College, which he attended on a Ford Foundation Scholarship. For the past two years he has been studying with Nadia Boulanger in Paris, and has been a member of the Quartet in Residence at the American Conservatory at Fontainebleau, where his prize winning quartet in the Young Composers Contest was played this summer.

Mr. Ardoin holds Bachelor's and Master's degrees from North Texas State



Arthur Hunkins, 1st prize winner in chamber music, Young Composers Contest.



John Ardoin, 2nd prize winner in chamber music, Young Composers Contest.



Doris Coughlan, now Sister Mary Jeremy, 2nd prize winner in the choral category.

College and the University of Oklahoma, and a Ph.D. from Michigan State University where he has been teaching this past season. He is continuing his studies in New York and reviewing musical events for *Musical America*. His education was interrupted by a tour of army duty in Germany and he only returned to the United States in 1958.

Mr. Jarrett, first prize winner in the choral category, studied composition initially in Ohio, later in Florida, and subsequently at the Eastman School of Music. He is currently a member of the faculty of Dickinson College, Carlisle, Pa.

Miss Coughlan, now known as Sister Mary Jeremy, is a faculty member at Loretto Junior College in Nerinx. She is a graduate of Webster College in Missouri with the degree of Bachelor of Music.

NEW MUSIC

(Continued from page 32)

temples under God." Performance time is ten minutes and the vocal score has piano reduction. It is also a Flammar publication. Novel in effect and not difficult to sing is the composition of Eduardo Di Capua, *Sunrise*, from G. Schirmer, Inc. which has been arranged by Sr. Elizabeth Parente, M.P.F., for SSAA with soprano solo, violin obbligato and accompaniment for piano and Hammond organ. It is a rather nice combination of instruments with voices. Beautifully written and flowing in style is the lovely Gardner Read number, *Song Heard in Sleep*, which needs an accompanist with legato tone and facile technique. This is from the Robert Shaw Choral Series, Lawson-Gould Music Publishers, for which G. Schirmer is agent. A simple anthem set in very majestic spirit is Gordon Young's *Build Thee More Stately Mansions* for SATB with organ.

MUSIC CLUBS MAGAZINE

Junior Highlights

By Phyllis Latons Hanson, Editor, Junior Keynotes

Four educational editors will furnish the season's *Junior Keynotes* readers with a section aimed to promote quickened interest in efficient club procedure, musicianship, international music relations, and music practice, itself. Specialists in their various fields, these editors will contribute as follows:

CLUB LEADERSHIP: Mrs. Arthur M. Wilkinson, National Parliamentarian, will continue her Call to Order series for a third season, swerving from the previous more formal approach to a series of Parliamentary Quizzes, Scrambles, Spelling Bees, etc., for lively club use.

THEORETICAL FUN: *Keyboard Kapers* (which children love), will enter its second-year series from the skilled pen of Dr. Merle Montgomery, National Advisory Chairman for Junior Festival Musicianship Events. The series gives promise of many new and captivating ideas for the Federation's little folk in this immensely important field of music study.

MUSIC APPRECIATION: Dr. Marjorie Malone, Associate Professor of Music, Ohio University College of Fine Arts, Athens, Ohio, a newcomer to *Keynotes*, will begin a series in October titled *Music around the World*. Designed primarily for teen-age appeal, the ideas may be used for program development on all age-levels. The United Nations Day suggestions of the same issue will provide keys to club programs of international trend capable of use throughout the season. (Dr. Malone is International Music Relations Chairman in the Ohio Music Educators Association.)

MUSIC EXPRESSION: Readers of the two recent thought-and-action-provoking articles contributed by Robert W. Dumm, Dean of Boston Conservatory of Music—*Practice That Pays*, and *Sowing the Harvest* (*Jr. K. April and June 1959 issues), will eagerly welcome the new 5-issue Music Expression series offered by this gifted young editor-musician.

MUSICAL FRIENDSHIP BRIDGE: This season *Junior Keynotes* will reach out through the Musical Friendship Bridge project in quest of strengthening international music relations. Pen Pal correspondence with the British Society of Young Musicians, now flourishing, will continue to be encouraged, as will American-British program exchange, particularly in March. By centering on March as the exchange month (although all such programs will be welcomed throughout the season), reports of Amer-

ican programs by British groups, and British programs given by Junior Clubs here, can link with the February Parade reports and pictures in a grand climax season's closing issue in June.

JUNIOR KEYNOTES FESTIVAL-CONVENTION ISSUE in October, with a front-page picturing the 1959 Stillman Kelley Scholarship winner, will carry announcements of Biennial and Scrapbook awards, Junior Composer Contests and awards, and news of Festival-Convention activities. The *Get Acquainted Issue* which follows in December, will uniquely keep pace with its name.

Each issue will present nationwide news accounts based on material submitted by the Editor's State *Junior Keynotes* Newsgatherers Committee. (Pictures and relative information may be sent directly to the *Keynotes* Editor with accompanying payment of \$5.00 per picture.)

Each issue will also carry a National Counselor's Message, and a very important Club Counselors Corner in which National Chairmen will keep leaders abreast of the times—a *must* for all Seniors in Junior work. The National Honor Roll will be carried in October, February and June.

Two specialized columns will highlight the season—*Junior Composers Notes*, which will publicize activities of creative workers heretofore or presently identified with the Division, and, a *Young Careerists Column*, which aims to present activities of Stillman Kelley Scholarship winners and performers from the Junior ranks who appear with symphony orchestras or achieve parallel distinction. Since these columns must be dependent upon reports, readers please take note.

From the Editor's enthusiastic viewpoint, everyone will want to own these 1959-60 *Junior Keynotes* magazines. They will be a *lamp unto the feet* for Junior leaders everywhere. National Board, and State and District Presidents Council members will gain from them a valuable insight into Junior Division aims, and State Junior Extension workers will profit from this panoramic presentation of activities. Public Libraries will welcome gift subscriptions as educational aid to offer through their Music Departments, and all Federationists will enjoy the glorious vitality and accomplishments of our National Junior Division.

Interest in *Junior Keynotes* subscription is warmly welcomed: Subscriptions sent now will insure your receipt of the entire season's series.

*Obtainable 15c a copy at the Federation Publications Office.

Gannett Winners



Charles J. Warner, Colorado Springs, a Gannett Scholarship winner.



James F. Schultz, Korean War veteran, also a Gannett winner.

Two more Anne M. Gannett scholarships, both to veterans, were awarded in 1959 through the Foundation for the Advancement of Music, of which Mrs. Maurice Honigman of Gastonia, North Carolina, is chairman.

They went to Charles Warner, Assistant Professor of Music at Colorado College, and James F. Schultz, a bassoonist and veteran of the Korean war, who with the assistance obtained from the Federation will continue his studies with Prof. Karl Ohlberger, solo bassoonist of the Vienna Philharmonic Orchestra and the Vienna Staatsoper. Mr. Schultz is a graduate of the University of Southern California. His purpose in pursuing his bassoon studies is a rather unusual one. Not only does he propose to concertize and teach—he has a teacher's license from the State of California—but also to assemble a complete modern bassoon library, for his own use and for other players of his instrument. He plans to remain in Vienna until June, 1960.

(Continued on page 44)

The Organ — The Church's Greatest Musical Need

By C. GRIFFITH BRATT

Organist-Choir-Master, St. Michael's Episcopal Church, Boise, Idaho

Composer-In-Residence and Head of Music Department, Boise Junior College

Our churches are in dire need of better appreciation of legitimate and worshipful organ tone. Church committees, clergy and laymen are being conditioned by the synthetic sounds of radio, television and the juke box, and they are permitting our services of worship to sound as secular as these devices. The church has long been the chief inspiration for the creation of great spiritual and artistic music. But can any thoughtful person agree that the sound of an electronic organ in church is conducive to a spiritual experience when its tone brings back associations with the bar, night club, soap-opera, or the musical commercial? Surely the church should be removed as far as possible from such musical associations. Religious leaders are doing their people serious spiritual harm to permit anything but the best possible kind of pipe organ as a part of the worship experience.

There are clever arguments promulgated by electronic-organ companies. For example, salesmen of one company claim that all but eleven pieces in organ literature could be played on its "Church Model," which has 25 notes in the pedal, while a pipe-organ has 32 notes. Why would pipe-organ manufacturers go to the expense and trouble to make 32 note pedal boards if only 11 works in the entire organ literature would be lost by cutting back to a 25 note pedal division? The truth is that a large segment of Bach's organ works cannot be played on a reduced organ. Contemporary composers make even more demands on the pedal notes.

The chief argument used to promote the sale of electronic-organs to churches is one of cost. According to these promoters, a church can buy an electronic-organ, equivalent to a pipe-organ costing twice to ten times as much. How accurate this claim is will be considered a little later. The second argument is maintenance. From this, the buyer must surely think that the electronic-organ never gets anything wrong with it, while the pipe-organ demands a lot of expense for its up-keep. The third argument is space. This last one is probably the strongest and most legitimate. In our pragmatic society all these arguments work well. However, we dare not approach our relationship with God as a business deal. We should offer to God the best that is in us, and this includes the musical sounds which are most conducive to bringing about a spiritual association. And only an organ with pipes has this tone to offer.

This article is not attacking electronic-

organs *per se*, but only their use in the religious service. There is need in our secular society for instruments in the home, club and studio, and electronic instruments have filled a need in meeting these secular demands. However, they should be confined to secular activities and not used in worship.

Let us consider the comparative prices of electronic and pipe-organs. It is not fair to compare anything but the electronic-organ with a 32 note pedal board and the full manual compass with the pipe-organ. Anything smaller will not play enough of the organ music literature. Immediately we are in the high price range of the electronics. To use a spinet model electronic is as inadequate as having a fourth or fifth-grade student become pastor of a church. It would be better to get a small Army field-organ. And cheaper, too, if one is being guided only by price. The hymns could then be played in a proper manner.

The fact that no pipe-organ company has been willing to make less than a 32 note pedal board and a 5 octave manual should prove it is misleading to sell to churches instruments of lesser dimensions. If we compare an electronic-organ with an AGO standard console (there is a proper standard of measurements) with a pipe-organ, the prices become competitive. It is possible to buy a good pipe-organ for under \$4,000 from a number of American builders. A pipe-organ of but three sets of pipes, if carefully selected, will outperform any electronic of comparable price. Music committees and ministers should investigate the smaller organ companies like Felix Schoenstein and Sons, in San Francisco; or Herman Schlicker and Associates in Buffalo; or the Andover Organ Company in Andover, Mass., or even an organist-builder such as Robert Noehren of the University of Michigan organ faculty.

What about the cost of maintenance? Electronic-organ salesmen are likely to exaggerate the nominal cost of up-keep of a pipe-organ and play down the expense of the electronic. All electronics use tubes and electronic devices which wear out and must be replaced. In a short time the tonal system begins to get out of balance. The more tubes, the more likely this is to happen. The author has had a lot of experience with electronic organs and knows that they need repair and up-keep to keep them sounding their best. As far as pipes are concerned, there is no wear at all. The recent surge of hi-fi recordings on the old organs of Europe prove that a pipe will last for hundreds of

years. After 25 or 30 years, the average organ may have to have some repairs made to console or leathers. And where can one find an electronic console as ruggedly built as a console for a pipe-organ? In the long run, the cost of a legitimate organ proves cheaper because the instrument will last for generations while the electronic will have had to be replaced many times over.

Now, what about space? The electronic boys may have their strongest argument here because many churches have not been provided with what is commonly regarded as necessary chamber space for housing pipes. But even this argument is not as strong as it seems. About 50 years ago Albert Schweitzer made a strong appeal for bringing the fine organs back into the church itself and removing them from the chambers where they had been buried. If a church can spare the space for a grand piano, it can have a pipe-organ. An organ bracketed on a bare wall space would not only be a decorative addition to our churches but the very height of the installation would enhance the tone.

As far as the console is concerned, the area of floor space needed for pipe or electronic is about the same. Few churches would be unable to accommodate a pipe-organ. All that is needed is a little imagination and information as to what the progressive organ builder can do today.

As a final point, it should be strongly emphasized that if the church wants to have a worthwhile music program, it must have a pipe-organ for its services. This gives the organist a sustained incentive to improve himself and to grow. There is no great organ literature written for electronic-organ and no amount of simplified arrangements will ever take the place of great religious masterpieces. Most of our great organ literature was written for organs without "burial" chambers, thus giving strength to Albert Schweitzer's appeal and opening up many possibilities for organ installations in the churches themselves. The lack of chamber space actually should prove a blessing in disguise, for it permits the free emission of organ tone, impossible from chambers. Give the organist an instrument of this type and he will practice, study, and improve himself and become the outstanding musician in his community, town, or city.

He will work—and will love what he discovers in his work—and he will become a great and inspiring force for the forward movement of the church.

Highlights of State Reports as Presented at San Diego

It has been necessary to brief these reports because of the inevitable lack of space in the first fall issue in which we report the Board Meeting and the Summer Events.

ALABAMA: Alabama has a distinction believed to be unique among State Federations: namely, the presentation of the Metropolitan Opera as a part of its concert series—an ambitious project even for a Federation that boasts 102 clubs. Three other phases of Alabama's biennial program were impressive. The Federation dedicated a practice cabin at Transylvania Music Camp; gave its first scholarship (\$350) to Transylvania, awarded four music camp scholarships and one university scholarship, and sponsored a Church Music Workshop in cooperation with the University of Alabama.

ARKANSAS: Emphasis on American music has been notable in Arkansas. Three hundred and sixty-five American compositions were presented by Alabama clubs during the biennium. Also nine of the Course of Study books purchased by Alabama clubs were on American music. One club gave an entire year to the study and performance of American music. Arkansas composers were given their place in the sun with 104 performances of their works. Twelve Grass Roots operas were presented by federated clubs and 130 opera numbers used on club programs. Thirty-one International Music Relations programs were given. Four Young Artist winners: Ivan Davis, Jean Geis, Martha Deatherage and Richard Cass, were presented.

CALIFORNIA: Music Service in Hospitals is becoming an increasingly important facet of California's program. It has been carried on for many years in the Los Angeles and Palo Alto hospitals, and several new hospitals have been added. Orchestras and rhythm bands organized by the Federation, musicales, music appreciation classes, and private lessons in voice and instruments, bring to patients music's therapy. In Los Angeles, the Federation works with the Braille Institute, transcribing music in Braille. As a part of the Crusade for Strings campaign, special classes in symphonic playing have been instituted.

COLORADO: Colorado's club programs this year have been largely concerned with the Colorado centenary. The Musicians Society of Denver presented to the Public Library a collection entitled *100 Years of Colorado Music*. Many clubs studied Colorado history and presented musical programs based on this collection. All clubs in the state presented Parade of American Music programs. Activities of individual clubs include work with hospitals and summer camps, contemporary music programs, international programs, and on a statewide basis, annual election of a "Miss Federation." One club has furnished an organist and soloist every Sunday for a Veterans Hospital.

CONNECTICUT: The activities of the Connecticut Federation have been diversified, with a lively program carried out by all the clubs. Two noteworthy projects are included in the extensive Music in Hospitals program, which comprises, besides the average therapy, special work with repressed patients and those in locked wards. The Wednesday Afternoon Musical Club of Bridgeport consistently supports Young Artist winners and has presented at least one each year. It has also awarded scholarships aggregating \$800: \$400.00 to a male voice student; \$300.00 to an Oberlin freshman and \$100.00 to a 12-year-old oboist who is taking lessons at Yale.

DISTRICT OF COLUMBIA: During the past biennium the District of Columbia Federation has laid stress on creating performance opportunities for artist students in all divisions. Four Senior Division, five Student Division and fourteen Junior Division recitals have been given in Washington as well as two Honor recitals. Furthering the String Crusade, the Federation is now conducting String Auditions, and awarding \$150 in scholarships to winners. Total cash awards of

\$1,500 have been made to stimulate various forms of music study.

GEORGIA: To the 15 trophies which Georgia has awarded annually for some years, a new one was awarded in the spring of 1959 for the best program of contemporary American music presented by a federated club. There was general participation in the Parade of American Music, and large extension gains, including the affiliation of 25 Senior and 14 Junior groups.

IDAHO: A gain of 15 new clubs and 630 new members was reported by the Idaho Federation. Between \$400 and \$500 was given to National projects. Participation in the Parade of American Music was 100%. Idaho presents a statewide American Music radio program which was heard this past year on six stations. 911 Juniors participated in the 1958 Festivals. Four scholarship students were sent to the summer music camp at Tempe, Arizona.

ILLINOIS: During National Music Week the Illinois Federation of Music Clubs held a daily noontime recital in its headquarters in Chicago—an unusual Music Week observance. Open House was held during the summer for musicians attending the Sherwood School. For the first time Governor Stratton of Illinois proclaimed February American Music Month. Mayor Richard Daley issued a similar proclamation in Chicago. Word comes of a unique money-raising venture which followed the San Diego convention. Since the Royal Yacht docked directly opposite Federation headquarters during Queen Elizabeth's visit to Chicago, ringside seats were provided for spectators, coffee and cake served, and a considerable sum raised, half of which went to the Marie Morrissey Keith Scholarship.

INDIANA: In Indiana much was done to advance the sacred music program. A choir festival was featured at the 1958 convention and similar festivals held in districts throughout the state, with many prominent conductors, such as Igor Buketoff of the Fort Wayne Philharmonic. Nine native Indianans have been elected by the State Board to the *Who's Who of Indiana Musicians*. Each of the five Indiana Veterans Hospitals has a representative on the VAVS Committee.

IOWA: Iowa contacted 63 radio and 12 television stations for Federation publicity and also supplied the papers of the state liberally with news of its activities. Approximately 2,500 awards were presented to participants in Junior Festivals. A competition for string instruments was instituted; a list of Iowa composers published. The Des Moines Symphony Orchestra and the new Siouxland Youth Symphony were federated.

KANSAS: During the biennium Kansas organized a new Student Division, conducted a Kansas Composers Contest, and extended the service of its lending library of choral and instrumental music. All Kansas clubs use the Hymn of the Month. Two awards are given annually for the *Who's Who of Church Musicians*. An active Music in Recreation program is carried on in several cities in collaboration with the Recreation Commission or Park Department.

KENTUCKY: Kentucky has been active in Music in Industry, and has federated a group of 80 "Bell" Singers from the Bell Telephone Company. 161 awards were given at Junior Festivals in which 347 took part. There was participation in all major National projects, with particular emphasis on opera.

LOUISIANA: One thousand American compositions were used on Louisiana's programs during the year, while the Music Forum of Shreveport devoted an entire year to the study of American music. Over \$2,500 was contributed to local, State and National projects during the biennium. One club presented a grand piano to a high school; another a piano to a state hospital. Five new string groups have been federated in support of the Crusade for Strings. Louisiana boasts the only Senior music club in the country federated in a mental hospital. And incidentally, 4,000 hours of hospital service were given in the state.

Consider These Compositions of Federation Composers for Your 1960 Parade

Glad Robinson Youse

"BECAUSE IT'S CHRISTMAS"—SA, SSA
Bourne, Inc.

"BLESSED STAR"—SATB, SA
C. Albert Scholin & Co.

"BRIGHT AS A CHRISTMAS STAR"—SSA
Bourne, Inc.

"LOVE BLOOMS AT CHRISTMAS"—SSA
Robbins Music Corp.

"RING OUT YE BELLS! SING OUT YE VOICES!"
—SATB—Remick Pub. Co.

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by RUTH BRADLEY

Prince Toto II, Cantata for baritone & women's chorus

Bleecker Street Market, SATB

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Pub: The Composers Press, Inc. Sole Agent: Henri Elkan,
1316 Walnut St., Philadelphia 7, Pa.

Howard Hanson

Choruses for Women's Voices

How Excellent Thy Name

CARL FISCHER, INCORPORATED
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Children's Chorus, From "Merry Mount"

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JOHN TASKER HOWARD

Songs for Women's Voices, SSA

O! Did You Hear the Meadow Lark? (Galaxy)

The Little Bay Mare (Chas. H. Hansen)

The Smart Red Fox (Chas. H. Hansen)

The Country Store (Elkan-Vogel)

HIGHLIGHTS OF STATE REPORTS

(Continued from page 37)

MARYLAND: The Maryland Federation particularly rejoices in honors which have come to young musicians it has sponsored from an early age. Elizabeth Rhudy, National Junior Composition winner in 1956, won a scholarship to Fontainebleau to study with Nadia Boulanger. Philip Eisenberg, who has had scholarships at Tanglewood and at Oglebay Park, has been named assistant conductor to Dr. Peter Herman Adler of the NBC Opera Company.

The Maryland Federation has been loyal as always, to Young Artists. It has presented Tana Bawden, Young Artist piano winner in 1957; Richard Cass, pianist, a 1953 winner, who was heard as soloist with the Baltimore Symphony Orchestra, and Gilda Muhlbauer, violinist, who was a finalist in the 1955 Young Artist Competitions. Twelve oratorios were given by federated choirs during the year; also opera in English was stressed by a Federation-sponsored production of Flotow's *Martha*.

MASSACHUSETTS: The Music in Hospitals Committee has been especially active this year with 24 musical programs, instrumental and vocal, presented in various hospitals. Also 763 records and 944 books, primarily musical in character, were presented during the biennium to Veterans and other hospitals. Several sacred music programs and an early American music program were given in the Auditorium of Fine Arts in Boston, and an opera was presented for the Protestant Guild for the Blind.

MICHIGAN: Michigan is one of the states that from the outset has carried on a particularly active music therapy program. Not only does this work cover five Veterans Hospitals and six state hospitals, but through the Michigan State University Extension Department, a course has been instituted for club workers which will greatly increase the personnel available for hospital service. The State has given a \$7,500 winterized scholarship cabin to the National Music Camp and within the biennium had paid \$7,200 of the total cost. Two Michigan

clubs have also given cabins and in 1959 Michigan Clubs gave six scholarships at the National Music Camp. The Federation also has an active Music in Industry program. It gives \$1,000 in prizes in a state piano competition and has a new \$200 Junior violin scholarship. 450 Juniors attended the last State Senior Convention.

MINNESOTA: The Minnesota Federation has made an unusually effective contribution to the Crusade for Strings through the organization of three orchestras in Minneapolis—a junior and a youth orchestra and the Twin City Philharmonic Society. A catalogue of works of Minnesota composers was compiled for the State Centennial in 1957-1958. Three Young Artist winners: Miles Nekolny, Richard Cass, and Margaret Harshaw, were presented. A successful State composition contest was conducted, with cash awards for the winners. Substantial gains were made in membership.

MISSISSIPPI: Contributions of \$512.00 to the Honigman Library Fund of Transylvania Music Camp, and of three scholarships, totalling \$1,100, to the Camp, are reported by Mississippi. Also \$80 was given to other scholarship competitors. The clubs gave a tour to Tana Bawden, pianist, a 1957 Young Artist winner. Their contributions to National and State projects totalled approximately \$1,500. Thirteen National awards were won in various classifications. One club reached 100% in magazine subscriptions.

MISSOURI: Missouri clubs contributed \$1,857.50 for scholarships in the club year 1958-1959 alone. Also Missouri made a contribution of \$648.65 for the costume building which is being established at the Inspiration Point Fine Arts Colony, a summer music camp co-sponsored by Missouri, Arkansas, Kansas and Oklahoma. Addition of many new clubs has brought Missouri's total up to 141. Enrollment in the Junior Festivals was large. Twenty-three clubs presented sacred music programs during the year; 17 gave opera programs; 22, Parade programs; 19 clubs, folk music programs. Many clubs did Music in Hospitals work, and a single club gave 295 hours of hospital service.

MONTANA: The Montana Federation contributed to many worthwhile musical enterprises. Among those who profited

by its donations were the Flathead Symphony Orchestra of Kalispell, which was given a substantial sum in cash; deaf and blind schools, which received records, the latter in Braille, and libraries, to which books on musical topics were given. Several hundred dollars were also given to further local club projects. Federation assistance was given in staging a production of *The Messiah* at Christmas time. Three high school scholarships totalling \$150.00 were awarded.

NEW JERSEY: The New Jersey Federation had a high record of contributions to National and State projects and scholarships, the total reaching \$4,347.75. One of its most successful enterprises has been its midwinter concerts, one given each year, with artists from the Manhattan School of Music as the talent in 1958, and Michael Tree, a young violinist who has been for many years a Federation protege, and who had just returned from a successful European tour, as the 1959 artist. Extension gains brought membership up to 362 clubs. The State has been reorganized into six Regions, with a vice president for each, who handles publicity and extension, and acts as trouble-shooter for her area. A Choral Festival is held annually, with 350 singers participating in 1958. A multiple piano festival was held, with over 500 children participating. Twenty-six federated groups, inclusive of 110 musicians, gave programs at Lyons Veterans Hospital.

NEW MEXICO: New Mexico boasts the addition of 14 new clubs during the past year, an increase of about 33 1/3%. A Student Division has been organized which held its own convention coincidentally with the Senior convention and gave a fine concert for the Seniors. A State Junior Composition Contest was held with cash prizes for winners on two age levels. The Past Presidents Assembly has increased substantially in membership.

NEW YORK: Since the major accomplishments of the New York Federation were reported in considerable detail in the June issue of *Music Clubs Magazine* under Northeastern Regional News, only achievements not touched upon there will be referred to. Chief among them was the exceptional record New York State made in scholarships. To enumerate: Lois Carole Pachucki, pianist, won the National Student Award in her classification. Sylvia Friedrich of Rochester placed first in voice in State and District and second in National Student Auditions. Doris Allen, Forest Hills, violinist, and Eugene Hyman, New York City, pianist, won the Liberty District Marie Morrissey Keith Auditions. And the State Young Artist winners: Nancy Cirillo, violinist, Richard Syracuse, pianist, and Carol Wilder, voice, although they did not achieve National honors, were rated extremely high, but did not get to the San Diego finals. Six double and two single awards were won by New York State clubs for their Parade of American Music programs.

NORTH CAROLINA: North Carolina has 19 Past Presidents Assembly chapters; sponsors 17 choruses, five string groups and an orchestra, and gives 18 scholarships. \$2,514.65 was expended on local club projects and \$1,378.50 on State Federation projects. Twenty-seven clubs participated in Parade of American Music programs in February; 20 American folk music programs were given, and two international programs. Ninety-three programs were presented on radio and 12 on television.

OHIO: Ohio proudly reports adding eight new Life Members and a Donor Member during the biennium. Also 22 new clubs have been federated. A Junior Composers booklet, a unique piece of Federation literature, has been brought up to date. A portion of the State magazine has been allotted to doings of the lively Student Division. Thirty-two Ohio clubs actively support their local symphony orchestras, and 16 listed such support as their major project for 1959. A total of 1,006 articles concerning club and Federation activities appeared in the press of the state. Hospital service is given in five Veterans and 11 state hospitals, and gifts totalling \$11,417.04 in value were presented to hospitals, libraries, settlement houses, etc.

OKLAHOMA: Oklahoma launched a very ambitious project in 1959, instituting a television series under the Federation name which presented Federation speakers and musical talent.

SEPTEMBER, 1959

Do You Wish to Join The National Federation Of Music Clubs?

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Name

Address
Street City Zone State

This ran 16 weeks, with a 45-minute program presented each week. In 1959 alone, Oklahoma offered \$3,230.01 in scholarships and awards, two of these string scholarships directly furthering the Federation's Crusade. Eighteen new Junior clubs were added. An active Music in Hospitals program is carried forward, and a Senior club has been organized and federated in the Altus Air Force base. Also a survey has been made by the Music in Schools and Colleges Chairman which indicates that pressure is needed by the Federation to strengthen the music appreciation program in primary and secondary schools in the smaller cities.

OREGON: Oregon this year received a legacy of \$50,000 in memory of a Past President of the Federation, and the money will be invested to send one student abroad for study each year. Senior Clubs have been organized in three sections of the state where there has never been Federation activity before. The District Young Artist Auditions winner was sponsored in a concert to raise money for her travel expenses to the San Diego Convention. Tana Bawden, 1957 Young Artist winner in piano, an Oregonian, was presented in concert at the State Convention. Junior Festivals are an important activity and Oregon has 128 Junior clubs of which 25 are newly organized.

PENNSYLVANIA: Pennsylvania's American music program was especially effective. Not only was there general participation in the Parade, but 17 clubs reported presenting American music on every program. Pennsylvania composers were programmed by 27 clubs and folk music was presented on 30 programs. An unusual feature of statewide proportions was the purchase and circularization of opera slides, which were rented to the clubs and widely used in towns where "live" opera is never heard. Sixteen clubs have instrumental ensembles or chamber music groups, there are three federated orchestras and one federated string ensemble—healthy support for the National Federation's Crusade. A long existent Music in Hospitals program has been maintained in four of the major Veterans Hospitals in the state. A plan is now afoot to assist in a weekly music appreciation program given

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*Selected for the National Federation of Music Clubs Junior Festivals, 1959-60.

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at Norristown State Hospital, which draws an attendance of approximately 200.

SOUTH DAKOTA: All Senior clubs in South Dakota participated in the Parade of American Music. Also all clubs devoted at least one program to strings. Classes in strings were started in elementary schools in Vermillion in the fall of 1958 by Federation members. Many scholarships were given to summer music camps, and to year-around music students. In Veterans Hospitals, in addition to the usual Music in Hospitals program, performers give a sacred music program weekly in one hospital for patients who cannot attend chapel.

TENNESSEE: American Music programs and Hymn of the Month programs have taken precedence in Tennessee. A unique Parade program was given by the MacDowell Club of Crossville, entitled *Songs Lincoln Loved*. The State has become very "string conscious," it is reported, and one violin teacher is making a weekly pilgrimage to rural areas to provide instruction. Also string groups from the Nashville Symphony perform in elementary and secondary schools. There are many adult listening groups, and many clubs take music to shut-ins. Every Senior club had at least one opera program during the year. A County Choral Festival was held, and a brisk campaign carried on to support good music on radio and television.

TEXAS: Two young men are studying abroad with their expenses financed by the Texas Loan Fund. \$250 has been given in composition prizes. Three scholarships have been given at Interlochen and a partial scholarship at Inspiration Point. The Radio Station RTT of the University of Texas has made four half-hour taped programs of American music available to more than 40 radio stations. Thirteen Life Members have been added during the year.

UTAH: The Utah Federation has given scholarship awards of \$50 each to the University of Utah, Brigham Young University, Utah State University, and Weber College, to aid music students. A State Choral Festival under the direction of Dr. Crawford Gates was presented in Salt Lake Tabernacle with 11 choruses participating. Junior Festivals were a great

success, with 500 entrants. The Utah Symphony Orchestra sponsored a program of original compositions by Dr. Leroy Robertson at Salt Lake Tabernacle, and the Drama Music Section of the Ladies Literary Club presented a program of original compositions of members of the Price Music Club.

WEST VIRGINIA: A particularly interesting Parade program was presented by the Wheeling Thursday Music Club, entitled "Ohio Valley through the Years." "Musical scenes from New York 1895-1921" was the title of the program of the Beckley Club. The Charleston Symphony Orchestra, Geoffrey Hobday, director, a federated group, devoted half its February 1 program to American music. Many clubs and choirs used the Hymn of the Month in their programs.

WISCONSIN: The highlight of the 1958-1959 Federation year was the entertainment of the National Board of Directors at Green Lake, with 48 states represented. \$4,368 has been given in scholarships through club or State channels. Thirty-one Parade of American Music programs were given, and 30 other complete American programs, with 114 numbers by Wisconsin composers presented. There were 67 programs in radio and television. Seven of the clubs celebrating National Music Week arranged window displays. As it does every year, the Wisconsin Federation arranged five full days of musical entertainment during the State Fair of 1958 and 1959. Presentation of six complete operas, two Grass Roots operas, and four complete opera programs by Wisconsin Clubs was reported. 2,140 hours of service in hospitals were given, with 384 participating in the programs.

WYOMING: All Wyoming clubs participated in the American Music Parade. A Student club was organized at the University of Wyoming. All clubs contributed to the State Scholarship at the University of Wyoming, and a new scholarship was established at the University of Cheyenne. Members of the Octavo Club of Chugwater are teaching public school music without recompense, since previously there was no musical program in the schools. A massed Junior choir performed at the State Convention.

A NATIONAL BOARD MEETING AT INTERLOCHEN

(Continued from page 31)

vision news in this issue. She noted that the \$175 prize can be "manna from heaven" for young musicians. Deadline is April 1, 1960.

Mrs. Harry Combs, the Student Adviser, announced that the division had 100% of its chairmen present. She also reminded the Board that the Student Division is a very important link between the Junior and the Senior Divisions. She said that Extension and greater participation in Student Auditions will continue to be the aims of the Division.

MEMORIAL SERVICE

The Memorial service, held Sunday morning, was a tribute to those who had passed away since the Biennial in San Diego. Mrs. William S. Shaw was chairman. Mrs. Robert M. Fisher, the Chaplain, participated, and Mrs. Eloise Halvorsen was the pianist. White flowers and white candles formed the altar piece for the service. When names of those who had passed away were read, a candle was lighted for each.

CHURCH MUSIC DEPARTMENT REPORTS

Mrs. Robert M. Fisher, Chairman of the Church Music Department, recommended that we continue to work toward a larger enrollment of federated choirs and that we advance the cause of sacred music through the clubs; also that the Hymn-of-the-Month be more widely used by church choirs and that choir and hymn festival groups be organized. She also recommended that church choirs be asked to present "Parade of American Music" programs during February. Mrs. Fisher expects to present an award of merit to the State which plans and executes the best sacred music program for this biennium.

Sunday's Church Service, at which Dr. Howard Hanson spoke, was followed by an honors convocation in the Kresge Assembly Hall, where Dr. Joseph E. Maddy, president of the National Music Camp, presented a citation to Dr. Hanson. The citation referred to "the inspired leadership he has provided to young musicians of Interlochen through contributing his services as guest-conductor for many seasons; his great and continued interest and support of the National Music Camp throughout the years and the gift of the 'Interlochen Theme' from his *Romantic Symphony*, which was sketched at Interlochen in 1928." Dr. Hanson, in accepting, presented to the camp a Joseph E. Maddy scholarship in strings from the Eastman School of Music. Another recipient of a citation was Dr. Alexander G. Ruthven.

Six states were awarded certificates of honor for having provided scholarship lodges at the NMC. The endowment from these lodges enables a large number of talented and ambitious young musicians and artists to attend the camp with scholarship help each summer. Receiving the citation for the Illinois Federation was Miss Jessie Weiler, president. This lodge has made it possible for 16 young musicians to attend camp. Mrs. Bullock said. Substituting for Mrs. Charles R. Barnard, the president, Mrs. Clair McTurnan, National Board Member, accepted for the Indiana Federation of Music Clubs. This lodge has made it possible for 15 young musicians to receive help and to participate in the scholarship program at the camp. Mrs. Ralph Curtis, president of the Michigan Federation, received the citation for that state. This lodge has made it possible for 36 worthy musicians to attend NMC. Mrs. I. K. Saltzman, president, accepted the citation for the Ohio Federation. This lodge has made it possible for 11 young musicians to attend NMC.

Mrs. W. Glen Darst, president, accepted the citation for the Texas Federation of Music Clubs. This lodge has made it possible for seven young musicians to participate in the unique program at the camp. Mrs. Benzinger, National Board Member, received the citation for Mrs. Roger Cunningham, president of the Wisconsin Federation of Music Clubs. This lodge has enabled 25 young musicians to receive financial assistance at the NMC. Dr. Maddy announced that 98 young musicians

had been assisted with scholarships provided by the Federation and expressed appreciation to the organization for its continued interest in the camp and its future. Dr. Maddy then asked Mrs. Bullock to join him on the rostrum and presented the National Federation with a citation which was received by the National President. It was presented:

"In recognition of the great and continued interest the officers and members of the Federation have shown in the National Music Camp and its program." It further read: "Through the gift of their Scholarship Lodge nineteen outstanding young musicians have received scholarship assistance which enabled them to attend the Camp. In addition the Federation has given enthusiastic support to every project in which we have enlisted their aid.

"The Federation has been a vital force in the promotion of music and the development of young musicians throughout the United States.

"It is with deep and sincere appreciation for their unequalled contribution to American culture, that we present this citation."

Mrs. Bullock, in accepting, pledged continued support to the nationally-famous camp and to its founder and director.

One of the most interesting meetings held Sunday afternoon was that of the Composers Club. Twelve budding composers all under 18 heard their works performed. They were honored by the presence of Paul Cunningham, director of Public Affairs for ASCAP. The compositions by these composers are considered for publication by the Interlochen Press.

During the Board Meeting the Federation group attended the dedication of a lodge given by ASCAP to house the male contingent of the American Opera Workshop. Here Paul Cunningham, Public Affairs Director and former president of ASCAP, was the speaker.

BUSINESS TRANSACTED

SITES OF THE NEXT BOARD MEETING AND BIENNIAL CONVENTION

The invitation of the Kentucky Federation to hold the next Board and Council Meeting in Louisville was accepted, with late August, 1960, as the probable time.

The 1961 Biennial Convention will be held in Kansas City, Missouri, April 19 to 26, and Mrs. Charles A. Pardee, Central Regional V. P., will be National Program Chairman, with Mrs. Tyree Newbill serving as local chairman.

MANY NEW APPOINTMENTS

Mrs. Arthur E. Reynolds of Virginia was named Individual Membership Chairman. Miss Gertrude Caulfield of Providence, Rhode Island, now heads the Department of Education, and Past President Ada Holding Miller, also of Providence, chairs the Committee on Leadership Training. Mrs. William S. Shaw of Fargo, N. D., is the new Chairman of Music Service in the Community, and Choral Music; Mrs. Frank W. Coolidge of Detroit, Vice Chairman of the Crusade for Strings; Mrs. A. E. Staub of Albuquerque, Vice Chairman of National Music Week for the west. Dr. Merle Montgomery of New York City was named Vice Chairman for Festivals; Mrs. Blanche Schwarz Levy of New York City, "Junior Highlights" Editor for *Music Clubs Magazine*, and Mrs. John W. Mueller of St. Louis, Chairman of the Federation's campaign to have Edward MacDowell elected to New York University's Hall of Fame.

The resignation of Mrs. Ben Stevens as Dixie District president was accepted and Mrs. Hal Holt Peel of Memphis elected in her stead. Miss Marjorie Trotter of Portland, Oregon, succeeds Mrs. James L. McGinnis, who resigned, as Board Member for that state.

A committee consisting of representatives of all the Districts of the Federation was appointed to handle the Marie Morrissey Keith Scholarship Fund. Chairmen were also appointed for all Summer Scholarships, Legislative Policy and Advisory Committees named, a Protocol Committee, and a Revisions

(Continued on page 42)

VARIED SUMMER ACTIVITIES

(Continued from page 18)

is being published by the National Music Camp, attended the Junior Conservatory Camp in Lyndon, Vermont.

Pianist Diane Deutsch, 17 years old, of Miami Beach, Florida, who attended the Junior Conservatory Camp last summer, won the Charles Ives composition scholarship at Indian Hill Music Workshop, Stockbridge, Mass., this year. Frederick Jackson, of Boston, Mass., a bass soloist at the Harvard Congregational Church and winner of our Millikin University Scholarship, was the Francis Rogers scholarship winner there.

AT STEPHEN FOSTER CAMP

Jacque Vanzant, violinist, of Shawnee High School, Louisville, Kentucky, who last year was concert master of the Shawnee High School Orchestra, was the winner of the newly established scholarship at the Stephen Foster Music Camp in Richmond, Kentucky. Larry Beach of Lexington won the Kentucky Federation's scholarship.

CHATHAM COLLEGE WORKSHOPS

Nine scholarship students—all singers—from an equal number of states attended the Chatham College Opera Workshop in Pittsburgh, Penna., in August. They were Donna Gerdes of Aberdeen, S. D.; Martha King of St. Petersburg, Fla.; Idelise Williams of Chicago, Ill., and Eunice Ramsay of Little Rock Ark., all lyric sopranos; Carole Frederick of Oklahoma City, Okla., coloratura soprano; Winifred Dettore of Wynnewood, Penna., soprano; Richard Godfrey and David Dodds, tenors, of Laramie, Wyo., and Lawrence, Kansas, respectively, and Robert Ellinwood, baritone, of Lynchburg, Va.

ASPEN MID-WEEK CANCELLED BECAUSE OF BOARD MEETING DATES

The Aspen Mid-Week, which was to have been the 10th of the summer events, was cancelled because the dates were so close to those of the National Board Meeting that it was impossible to insure the presence of National officers or for Colorado Board Members and National Chairmen to attend both.

NATIONAL BOARD MEETING

(Continued from page 41)

Committee. Names of members of these committees will be found in the roster in this issue; also the committee appointed to prepare a Federation Handbook for club presidents. Dr. Grace Spofford was named to represent the Federation on the International Recreation World's Fair to be held in 1960 in Philadelphia.

In the future the Student Adviser, Student Auditions Chairman, Summer Scholarships Chairman, Kelley Scholarship Chairman, Chairman of the Foundation for the Advancement of Music, and the Finance and Public Relations Chairmen are to serve on the Scholarship Committee.

Hereafter awards in the Crusade for Strings are to be ready for presentation at spring State conventions. The sponsorship of National Music Week is to become a permanent Federation project.

ALL NATIONAL PRESIDENTS NOW TO RECEIVE CITATIONS

In the future all National Presidents will receive a citation upon retirement from office in which two or three of the most noteworthy accomplishments of their administration are set forth. All living Past National Presidents will also be given citations.

CORRECTION IN "PARADE" AWARDS

Music Clubs Magazine is advised that a Parade of American Music award announced in the June issue was wrongly credited to the Composers of the Friday Morning Music Club, D. C. The Suburban Music Teachers Association of the Virginia Federation sponsored and paid the expenses of the performers for the double award winning program, which was, however, performed by the Friday Morning Music Club group.

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FROM THE REVIEWING STAND

(Continued from page 23)

on *Russian Polyphony*; the other by Constantin Brailoiou on *Pentalony in Debussy's Music*.

All of the contributors are musicologists, with the exception of the author of the first article, Zoltan Kodaly, the greatest living Hungarian composer. His essay, entitled *A Pre-requisite Condition of Comparative Song Research*, is not only a fitting beginning for this memorial book, but is significant for folk-music, because it was Kodaly who turned the attention of Bartok to this field which at one time became the latter's chief interest. This book is a most valuable source of information.

GREAT OPERA HOUSES by Spike Hughes—Robert M. McBride Co., Inc. 362 pp \$5.00

For every opera lover—professional or amateur—this book serves as a great source of information, rich in entertainingly described details. It gives the history and highlights of the activities in twenty European opera houses in fourteen cities, and tells about the works, composers, conductors and singers connected with their productions. It includes thirty interesting photographs.

Reviewed by HELEN N. MORGAN

A GUIDE TO MUSIC IN WORSHIP, By Edgar J. Moore. Channel Press, Great Neck, New York. \$3.50

The title of this slim volume raises hopes in the reader which are destined to go unfulfilled; a more specifically descriptive title would be helpful, such as "A List of Sacred Solos Available in the United States Today". As such, the list appears to be exhaustive if not definitive, and choirmasters seeking solos for Christmas, Easter, Mothers' Day, etc., may well find it helpful. What is lacking, however, is any attempt to evaluate these works for quality. Solos of real merit are listed along with those of the heaviest Victorian plush. (And how did *Die bese Farbe* get in?)

The most valuable section of the catalogue lists Biblical texts available in sacred solos. This list can be of real practical help in service planning.

Publishers, dates of copyright, keys, and range are all included in the descriptive material.

CONCERT MANAGEMENT WILLARD MATTHEWS

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HAROLD CONE - pianist



Recently back from a European tour which included solo appearances with the London Philharmonia and Madrid Philharmonic orchestras, Harold Cone returned to the Lewisohn Stadium, New York City, for his fourth consecutive engagement. At the famous monastery in Valldemosa, Mallorca, he had the honor of presenting a special recital of works which Chopin composed there. His American concert activities in addition to his chief role of performer, include appearances on numerous university and college platforms as lecturer and composer. He was graduated Summa Cum Laude from Harvard University and has studied prior with Clarence Adler and Harold Bauer, as well as theory and composition with Ruben Goldmark, Walter Piston and Aaron Copland.

THE NEW YORK TIMES,
THURSDAY, JULY 16, 1959.

PIANO VARIATIONS GIVEN AT STADIUM

Cone Is Soloist in Franck's
Work With Wallenstein
Conducting Orchestra

By JOHN BRIGGS

A small but hardy audience braved threatening weather at Lewisohn Stadium last night to hear Alfred Wallenstein conduct the Stadium Symphony Orchestra, with Harold Cone as soloist in the César Franck "Symphonic Variations" for piano and orchestra.

The Franck work is not the most sure-fire display piece in the repertory. It is difficult without being spectacular and gives the solo pianist little opportunity for keyboard histrionics.

Nevertheless it is an engaging and interesting work, especially when played by a performer who, as Mr. Cone did last night, approaches the work in the manner of one who holds it in special affection.

Rapport between orchestra and soloist was good, and Mr. Cone's playing of the solo part earned him a hearty demonstration from the audience.

Theater

'Connecticut' in Pre

By LOT

JACK GELFOND
jazz and
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night at The
Avenue of the
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"Harold Cone possesses an extraordinary technique and the sensitivity of an exquisite artist which permits him to interpret with great expressiveness and purity the many nuances of the so-called classical music, and also of contemporary music. If in the works of Beethoven, Schumann and Chopin he demonstrates great skill, always in a pure style, in the interpretation of works such as 'Piano Variations' by Aaron Copland, he achieves a brilliant and profound plasticity, which qualifies him as one of the most complete pianists of the day."

Diario de Barcelona, Barcelona, Spain

"Steeped in feeling and thoroughly trained in technique, Cone excelled as an accomplished exponent of music."

United Daily News, Taipei, Formosa

"Mr. Cone, perhaps because he himself composes, has an instinct for delineating with utter clarity the intertwinings of thematic substance. He also possesses a forceful rhythmic sense, which can animate from the interior whatever he chooses to play."

"One of his most valid attributes is his touch which is capable of a wide assortment of colors. Feathery pianissimos, thundering fortes and all the shades between are his."

New York Herald Tribune

The National President Speaks in Colorado



The National President participates in a discussion panel at the Conference of the National Association of Women's Committees for Symphony Orchestras. Left to right, seated, are: Samuel Rosenbaum of Philadelphia; Miss Helen Black, business manager of the Denver Symphony; Mrs. C. Arthur Bullock, National Federation President; Mr. Herbert Graf, Metropolitan Opera Company; standing, left, Mrs. W. Clay Merideth, National Federation Board Member and Colorado State President; center, Dr. Robert Stearns, former president of Colorado University; right, Mrs. T. Mitchell Burns, Conference Program Chairman.

THE FEDERATION SPOTLIGHT

(Continued from page 9)

included church choir, oratorio and opera work. With interest for all the arts, she also engaged in the legitimate theatre for a time. But music always recalled her to its charms.

Today, after 50 years of teaching, Nell Starr rejoices in the recognition of her contributions in music. This happiness is shared by all her proteges to whom music has become meaningful through her efforts.

GANNETT SCHOLARSHIPS

(Continued from page 35)

Mr. Warner, who graduated from the Eastman School of Music, recently achieved first place in the annual American

Guild of Organists examinations for a Choirmaster certificate. He has been teaching and directing choral work at Colorado Springs, and plans to invest the Gannett Scholarship in studying at Teachers College, Columbia University, for a Doctor of Education degree. He is interested in the administration of college music, and is beginning work for a Master's degree in Sacred Music at Union Theological Seminary.

IVAN DAVIS ACHIEVES NEW HONORS

Ivan Davis, the Federation's Young Artist piano winner, who has achieved many laurels since he won the Federation award, is again in the limelight. He was one of 12 finalists in the international piano competition in Rio de Janeiro in August. The winner had not been announced at press time.

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PAST FEDERATION WINNER CAPTURES IMPORTANT MEXICAN PRIZE

Pianist James Stafford, who won the Federation's Marie Morrissey Keith Award, also the Allison Award of the National Guild of Piano Teachers, was the first North American to win Mexico's \$5,000 International Piano Award this summer. He was subsequently designated by the American Embassy in Mexico to make a concert tour of the principal cities of Mexico. He was soloist in August with the Pops concert of the Crescent City Concert Association in New Orleans. He also holds the Helen Roberts Award of the Florida Federation of Music Clubs.

MUSIC CLUBS MAGAZINE

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Senior Organizations in good standing
New or Reinstated
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New or Reinstated
Junior Organizations in good standing
New or Reinstated
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PPA Members in good standing
New or Reinstated
Individual Members in good standing
New or Reinstated
Life Members
New Life Members
Contributing Members
Patron Members
Donor Members
Subscriber Members
Cradle Roll Members
New Cradle Roll Mbrs.

Population by States as of 1950

CLASS I—STATES REPORTING 100 OR MORE CLUBS

Texas	162	—	32	3	255	7	449	450	17	22	2	84	1	—	—	—	9	2
Florida	100	14	8	—	146	8	254	169	45	22	11	21	—	1	—	—	1	5
North Carolina	90	10	10	—	149	11	249	206	4	214	35	15	1	1	—	—	12	3
Ohio	111	1	21	2	85	2	217	476	2	53	2	119	1	—	—	2	3	16
Michigan	93	1	8	1	99	1	200	388	8	119	10	34	3	—	—	—	6	—
Virginia	56	3	13	2	127	10	196	159	48	24	—	14	—	—	—	—	6	3
Oklahoma	56	6	12	—	123	1	191	256	45	32	9	17	—	—	—	—	2	—
Iowa	47	—	4	—	118	2	169	41	—	16	—	5	1	—	—	—	—	—
Mississippi	56	—	1	—	98	1	155	192	—	22	6	7	—	—	—	—	1	—
Louisiana	39	2	12	2	101	1	152	115	18	20	1	6	—	2	—	—	—	—
South Carolina	56	1	8	1	83	3	147	155	9	31	—	2	—	—	—	—	—	—
Georgia	84	20	1	—	59	10	144	95	33	9	1	9	—	—	—	—	—	—
Tennessee	60	5	8	1	76	14	144	122	26	5	2	6	—	—	—	—	2	1
Missouri	42	1	5	1	95	4	142	128	2	41	2	17	1	1	—	—	2	—
Oregon	14	1	5	1	120	6	139	16	2	30	—	16	1	—	—	—	4	—
Illinois	36	2	8	3	94	5	138	57	1	133	30	30	—	2	—	—	1	2
Pennsylvania	72	2	10	—	53	—	135	238	15	180	22	72	1	1	—	—	1	7
New Jersey	43	1	10	1	80	1	133	85	—	71	—	23	—	1	—	—	—	—
Dist. of Columbia	10	—	20	2	94	9	124	6	—	8	—	6	—	—	—	—	—	—
Alabama	61	—	—	—	56	7	117	149	16	21	4	35	1	—	—	—	—	—
Wisconsin	45	1	6	—	67	3	118	191	13	68	11	11	—	—	—	1	—	6
Indiana	57	2	9	1	50	—	116	191	2	61	2	43	—	6	1	—	—	—
Kansas	48	1	6	—	50	2	104	256	23	68	7	16	2	—	—	—	3	3

STATE POPULATION

Texas	7,711,194
Florida	2,771,305
North Car.	4,061,929
Ohio	7,946,627
Michigan	6,371,766
Virginia	3,318,963
Oklahoma	2,331,351
Iowa	2,621,073
Mississippi	2,178,914
Louisiana	2,683,516
South Car.	2,117,027
Georgia	3,444,578
Tennessee	3,291,718
Missouri	3,954,653
Oregon	1,521,341
Illinois	8,712,176
Pennsylvania	10,498,012
New Jersey	4,835,329
Dist. of Col.	802,178
Alabama	3,061,743
Wisconsin	3,434,575
Indiana	3,934,224
Kansas	1,905,299

CLASS II—STATES REPORTING 50 TO 99 CLUBS

New York	33	8	—	—	53	12	86	19	7	84	18	15	—	—	—	—	—	—
California	38	2	6	1	36	4	80	131	4	237	50	20	—	—	—	1	5	1
Arkansas	37	2	2	—	41	—	80	185	25	2	—	9	—	—	—	1	1	—
Maryland	29	—	3	—	45	3	77	29	—	24	—	5	—	—	—	—	—	—
North Dakota	13	—	7	—	47	—	67	70	2	1	—	6	—	2	—	—	—	—
Washington	33	1	6	—	25	2	64	90	15	17	2	3	—	—	—	—	—	—
Kentucky	17	—	4	—	40	3	61	108	30	5	1	9	—	—	—	—	3	—
Minnesota	33	1	1	—	18	2	52	58	7	11	2	11	1	—	—	—	—	—
New Mexico	11	—	4	—	35	1	50	29	1	7	—	5	1	—	—	—	—	—

New York	14,830,192
California	10,586,223
Arkansas	1,909,511
Maryland	2,593,000
North Dakota	619,636
Washington	2,378,963
Kentucky	2,944,806
Minnesota	2,982,483
New Mexico	681,187

CLASS III—STATES REPORTING 20 TO 49 CLUBS

Utah	14	—	4	3	24	5	42	48	2	25	5	10	—	—	—	—	—	—
Idaho	16	1	4	1	18	—	38	81	17	27	—	11	1	—	—	—	3	—
Rhode Island	16	—	8	—	14	—	38	100	—	12	—	9	—	—	2	—	—	—
Colorado	20	—	—	—	17	2	37	29	9	2	—	3	1	—	—	—	7	—
Maine	20	—	—	—	12	2	32	41	—	3	—	3	—	—	—	—	—	—
Montana	7	—	—	—	24	1	31	26	—	2	1	1	—	—	—	—	—	—
Nebraska	4	1	—	—	26	4	30	21	1	3	—	1	—	—	—	—	—	—
Arizona	12	1	—	—	15	—	27	65	26	8	2	14	1	—	—	—	7	2
South Dakota	9	—	4	—	13	1	26	71	2	—	—	1	—	—	—	—	—	—
Connecticut	13	1	—	—	11	—	24	29	6	1	—	1	—	—	—	—	—	—
West Virginia	9	—	1	—	10	4	20	9	2	13	3	2	—	—	—	—	—	—

Utah	688,862
Idaho	588,637
Rhode Island	791,896
Colorado	1,325,089
Maine	913,774
Montana	591,024
Nebraska	1,325,510
Arizona	749,587
South Dakota	652,740
Connecticut	2,007,280
West Virginia	2,005,552

CLASS IV—STATES REPORTING LESS THAN 20 CLUBS

Wyoming	9	—	1	—	7	2	17	67	5	3	—	1	—	—	—	—	—	—
Massachusetts	6	3	1	—	7	1	14	11	11	51	11	12	—	—	—	—	—	—
Delaware	1	—	—	—	4	—	5	—	—	8	—	—	—	—	—	—	—	—
Vermont	—	—	—	—	5	—	5	—	—	—	—	—	—	—	—	—	—	—
Nevada	1	—	—	—	—	—	1	—	—	—	—	2	—	—	—	—	—	—
New Hampshire	—	—	—	—	—	—	—	—	—	—	—	3	—	—	—	—	—	—
Hawaii	—	—	—	—	—	—	—	—	—	—	2	2	—	—	—	—	—	—
Canada	—	—	—	—	—	—	—	—	—	—	—	1	—	—	—	—	—	—

Wyoming	290,529
Massachusetts	4,690,514
Delaware	318,085
Vermont	377,747
Nevada	160,083
New Hampshire	532,242
Hawaii	585,000

Totals 1839—273—2825—4937—5458 — 1818 — 766 — 17 — 3 — 3 — 8 109 —

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